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HYMNS  
ANCIENT & MODERN

A SELECTION OF TUNES  
WITH  
VARIED HARMONIES

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1912

# VARIED HARMONIES

FOR

## ORGAN ACCOMPANIMENT

(AND VOICES *AD LIBITUM*)

OF CERTAIN TUNES IN

## HYMNS ANCIENT & MODERN

"YOUNG MEN AND MAIDENS, OLD MEN AND CHILDREN, PRAISE THE NAME OF THE LORD."

LONDON:

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## PREFACE.

THIS little book is an endeavour to make some special provision for unison hymn singing and its accompaniment. It deals with a series of Hymns, some suitable for all times, others for particular seasons; while musically it affords examples of several widely differing methods of treatment, in which it is hoped that Organists and Choirs may find pleasure, and Congregations some added inspiration to take their part in the singing.

Though there may be some in a Congregation who can take their parts correctly with the Choir, yet the melody is the proper "people's part" in a hymn tune. The singing of the Congregation should therefore be in unison.

Two further principles must be observed:—

I. PACE.—Congregational singing should be slow. A large force of untrained voices cannot sing fast; and if a hymn be taken too fast, the Congregation is robbed of its chance.

The old Psalm Tunes and Chorales most fully meet the requirements of congregational singing by their stately pace and by the holding note or pause at the end of each line, which gives a rallying point and breathing space. The tendency of Congregations to this day to "hold on" at the end of each phrase in such tunes as "Old 100th," "Winchester Old," etc., bears witness, not merely to the strength of an old tradition, but to a genuine characteristic of tunes of this class, which should not be crushed out but rather encouraged. To put such pauses to the majority of modern tunes would be as great an error as the withdrawal of them from the Psalm Tune and Chorale. Many modern tunes demand a certain briskness of movement; many again depend upon their harmony rather than their melody, and their harmonic structure is not adapted to carry the great weight of a congregational unison; and directly it is made to do so, the tunes become top-heavy and lose their grace and charm. Such tunes do not, therefore, come within the scope of this book.

II. METHOD OF TREATMENT.—If the people are to sing, and to sing out with fervour, there is needed not only dignity of pace but a broad method of treatment. Sudden *pianos* and *pianissimos*, and other devices fitting enough in the Part-Song, are, as a rule, out of keeping with congregational singing, which is most expressive when expression is most simple. On the other hand, variation in the accompaniment, such as is here provided, gives a legitimate and practical opportunity for variety and interpretation.

### PLAN OF THE BOOK.

In its main idea this book bases itself upon the lines laid down by John Sebastian Bach, who revealed his genius not least in his treatment of hymn tunes, and has shown (for example) how beautifully a very slow going melody may be made to move, and how a seemingly drear and barren tune can be made instinct with warmth and life. To give any present day writer's work in conjunction with a Bach setting is to risk no little reprobation; yet no other course was possible if this book was to come into being, and the writers, therefore, have ventured to try to follow in his footsteps.

A second source of inspiration has been the old Metrical Psalmody, wherein the melody was sung by the Congregation supported by one of the voices of the Choir (usually the Tenor), while the other Choir voices supplied a Counterpoint or Accompaniment. An ancient example by John Dowland (1562-1626) will be found on page 28, together with two modern examples. The method is also adopted in the great Christmas Hymn, "O Christ, Redeemer of our race," "Bright the vision," and elsewhere.

### USE OF THE BOOK.

Such a book as this has necessarily to trust a very great deal to the discretion of the Organist. In most cases the arrangements here given represent the *maximum* amount of change desirable in any one hymn. Some verse-settings will need to be omitted because they are too exacting for modest resources: others because there is not available a sufficiently large volume of voice to sustain the melody. Most of the settings, however, are well within the range of an ordinarily competent Organist and the average Choir and Congregation; and, simple or elaborate, they all have as their main idea the encouragement of intelligent and artistic congregational singing.

The book is primarily intended for use at Church Services; but there are also other occasions, especially Organ Recitals, when such hymn singing as is here advocated may be utilized with great results. Indeed, the Sunday Evening Organ Recitals given in so many Churches nowadays might be turned to most valuable account as regards Hymns and Hymn singing.

It remains to express thanks to Sir Hubert Parry for much kind interest and counsel, and to all those who have contributed to this work, especially Sir Charles Stanford and Dr. Charles Wood, to whom the Editor is indebted for most kind and quite invaluable help.

J. L. B.

*Eve of St. Andrew, 1912.*

### ABBREVIATIONS.

O.E. = Old Edition, *i.e.* The 1889 Edition of "Hymns A. & M."  
N.E. = New Edition, " 1904 " " "

## MORNING.

### "AWAKE, MY SOUL, AND WITH THE SUN"

The Words by Bp. Ken. 1692.  
O.E. 3; N.E. 3.

The Tune "Commandments" by L. Bourgeois. 1547.  
O.E. 3, 201; N.E. 336.

With dignity.

A - men.

1. *f* Awake, my soul, and with the sun  
Thy daily stage of duty run;  
Shake off dull sloth, and joyful rise  
To pay thy morning sacrifice.

2. *mf* Redeem thy mis-spent time that's past,  
And live this day as if thy last;  
Improve thy talent with due care;  
For the great day thyself prepare.

3. Let all thy converse be sincere,  
Thy conscience as the noon-day clear;  
Think how all-seeing God thy ways  
And all thy secret thoughts surveys.

For Verse 4. Voices in Unison.

Harmony by J. Lionel Bennett.

4. Wake, and lift up thy - self, my heart, And with the An - gels bear thy part, Who all night long un - wear - ied sing

Gt. *f*  
con Ped.

High praise to their E - ter - nal King.

For last Verse.

5. Praise God from Whom all blessings flow, Praise Him all crea-tures

*ff*  
Ped. 8ve lower

here be - low, Praise Him a - bove, An - gel - ic Host, Praise Fa - ther, Son, and Ho - ly Ghost. A - men.

The above settings of this Tune may also be used in connexion with verses 3 and 6 of "Where high the heavenly Temple stands" O.E. 201 (N.E. 345), and for the last two verses of "O Love, how deep, how broad, how high!" N.E. 336 (O.E. 173).

# "CHRIST, WHOSE GLORY FILLS THE SKIES!"

The Words by C. Wesley, 1740.  
O. E. 7; N. E. 4.

The Tune "Ratisbon," Werner, Choralbuch. 1815.  
O. E. 7; N. E. 4.

**Maestoso.**

1. *f* Christ, Whose glory fills the skies, Triumph o'er the shades of night; 2. *mp* Dark and cheerless is the morn Till Thy mercy's beams I see;  
Christ, the true, the only Light, Dayspring from on high be near; Unaccompanied by Thee; Till they inward light impart,  
Sun of Righteousness, arise, Daystar, in my heart appear. Joyless is the day's return, Glad my eyes, and warm my heart.

*For last Verse. Voices in Unison.*

3. Vis - it then this soul of mine, Pierce the gloom of sin and grief; Fill me, Ra - dian - cy Di - vine,

Gt. *f* with Sw. coupled.

con Ped.

Scat - ter all my un - be - lief; More and more Thy - self dis - play, Shin - ing to the per - fect day.

*Harmony.*

A MORE AUTHENTIC FORM OF THE SAME TUNE.

The Tune "Jesu meine Zuversicht," Runge. 1653.  
N. E. 4.

**Slow.**

For 1st Verse. Voices in Unison.

*f* 1. Christ, Whose glo - ry fills the skies, Christ, the true, the on - ly Light, *cresc.* Sun of Right - eous -  
*Gt. f with breadth*  
*cresc.*  
*piu f*  
-ness, a - rise, Tri - umph o'er the shades of night; Day - spring from on

*ff*  
high, be near; Day - star, in my heart ap - pear. *dim.*

For 2nd Verse see page 2.  
*f* For last Verse. Voices in Unison.

*Gt. f*  
3. Vis - it then this soul of mine, Pierce the gloom of sin and grief; *con Ped.*

*cresc. molto*  
Fill me, Ra - dian - cy Di - vine, *ff* Scat - ter all my un - be - lief; *dim.*  
*cresc. molto*

*f* More and more Thy - self dis - play, *ff* Shin - ing to the per - fect day. *Harmony. mf*  
*rall.* A - men.

# EVENING.

## "AS NOW THE SUN'S DECLINING RAYS!"

The Words from the Latin of Coffin. 1736.  
O.E. 13. N.E. 16.

The Tune "St. Columba," an Old Irish Melody.  
Harmony by C. V. Stanford.  
N.E. 16.

*mp*

1. As now the sun's de-clin-ing rays At e-ven-tide de-sce-nd, Solife's brief day is sinking down To its ap-pointed end.

*Tenors and Basses.* *p* Harmony by C. V. Stanford.

2. Lord, on the Cross Thine arms were stretch'd To draw Thy peo-ple nigh; O grant us

then that Cross to love, And in those arms to die.

*All Voices in Unison.* *f*

3. All glo-ry to the Fa-ther be, All glo-ry to the Son, All

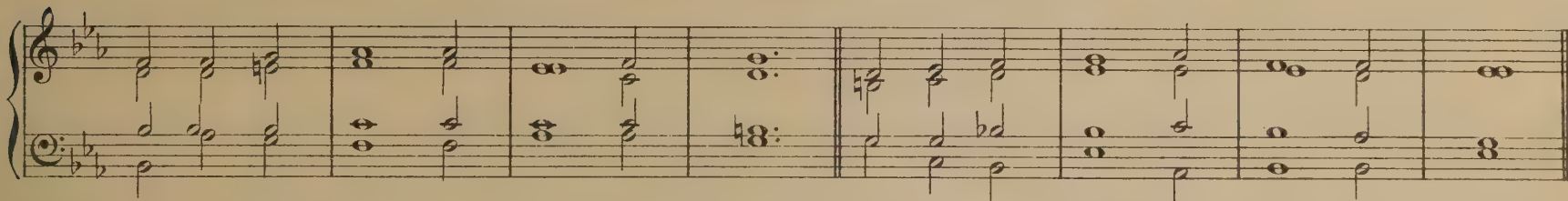
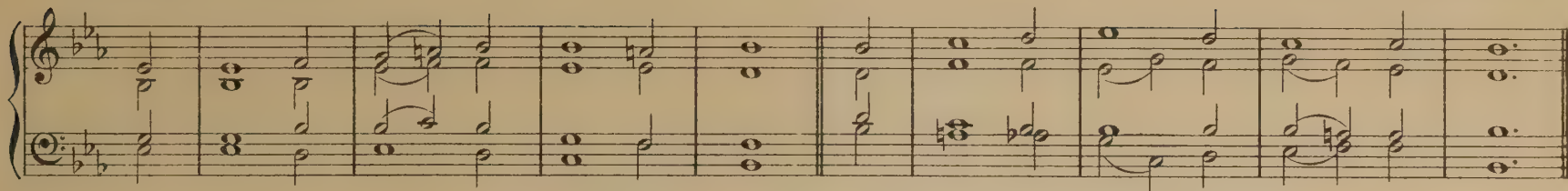
glo-ry, Ho-ly Ghost, to Thee, While end-less a-ges run. A-men.

The Old Edition tune "St. Peter" will be found given with special harmonies set to "How sweet the Name of Jesus sounds" on page 33

# "AT EVEN ERE THE SUN WAS SET"

The Words by H. Twells. 1823-1900.  
O.E. 20; N.E. 30.

The Tune "Angelus" by G. Joseph. 1657  
O.E. 20; N.E. 30.



1. *mf* At even ere the sun was set,  
The sick, O Lord, around Thee lay;  
Oh, in what divers pains they met!  
Oh, with what joy they went away!

4. *mp* And some have found the world is vain,  
Yet from the world they break not free;  
And some have friends who give them pain,  
Yet have not sought a friend in Thee.

6. O Saviour Christ, Thou too art Man;  
Thou hast been troubled, tempted, tried;  
Thy kind but searching glance can scan  
The very wounds that shame would hide.

Verses 2 & 3 see below.

Verse 5 next page.

Harmony by J. Lionel Bennett.

*Trebles.*  
*p*

2. Once more 'tis e - ven - tide, and we Op - press'd with var - ious ills draw near;

*Gt. soft 8ft.*

*p Sw.*

*Clar.*

*Ped.*

What if Thy Form we can - not see? We know and feel that Thou art here.

*Sw.*

*senza Ped.*

*Ped.*

*Ped.*

*Tenors and Basses.*  
*mp*

3. O Sa - viour Christ, our woes dis - pel; For some are sick, and some are sad,

*mp*

*dim.*

*poco rit.*

And some have ne - ver loved Thee well, And some have lost the love they had.

*p poco rit.*

Verse 4 in harmony as for Verse 1.

*Tenors and Basses.*

*p*

5. And none, O Lord, have per - fect rest, For none are whol - ly free from sin;

*p*

Choir or soft Gt.

*senza Ped.*

*Sw.*

*Clar.*

*Ped.*

*Trebles and Altos.*

And they, who fain would serve Thee best, Are con-scious most of wrong with - in.

*soft Flute 8ft.*

Verse 6 in harmony (unaccompanied ad lib.) as for Verses 1 and 4.

*All Voices in Unison.*

*f*

7. Thy touch has still its an - cient power; No word from Thee can fruit - less fall;

*Gt. Diap.*

*f*

*mp e dim.*

*p ritard. e dim.*

Hear in this so - lemn ev' - ning hour, And in Thy mer - cy heal us all.

*mp Sw.*

*p*

*Harmony.*

A - men.

# ADVENT.

"LO, HE COMES WITH CLOUDS DESCENDING."

The Words by C. Wesley & J. Cennick (1718-55)  
O.E. 51; N.E. 52.

The Tune "Helmsley" by T. Olivers & M. Madan (c. 1652)  
N. E. 52.

With majesty.

1. *f* Lo! He comes with clouds descending,  
Once for favoured sinners slain;  
Thousand thousand Saints attending  
Swell the triumph of His train:  
Alleluia!  
Christ appears on earth again.

2. *mf* Every eye shall now behold Him,  
Robed in dreadful majesty;  
Those who set at nought and sold Him,  
Pierced and nail'd Him to the Tree,  
*p* Deeply wailing,  
Shall the true Messiah see.

\*3. *mf* Every island, sea, and mountain,  
Heav'n and earth, shall flee away;  
All who hate Him must, confounded,  
Hear the trump proclaim the Day:  
Come to judgement!  
Justice can no more delay.

\*4. *f* Now redemption, long expected,  
See in solemn pomp appear!  
All His saints, by man rejected,  
Now shall meet Him in the air:  
Alleluia!  
See the Day of God appear!

5. *mf* Those dear tokens of His Passion  
Still His dazzling Body bears,  
Cause of endless exultation  
To His ransom'd worshippers:  
With what rapture  
Gaze we on those glorious scars!

6. *f* Yea, Amen, let all adore Thee,  
High on Thine eternal Throne;  
Saviour, take the power and glory;  
Claim the Kingdom for Thine own:  
*ff* Alleluia!  
Thou shalt reign and Thou alone. Amen.

\*These Verses are not given in the Old Edition.

For Verse 2. Voices in Harmony as in Hymn Book, as above.

Harmony by Charles Wood.

Verse 3. same as for Verse 1.

For Verse 4. Voices in Unison.

4. Now re - demp - tion, long ex - pect - ed, See in sol - emn pomp ap - pear!

*Gt. f* *Tuba.*

All His Saints, by man re - ject - ed, Now shall meet Him in the air:

*cresc.* *Gt.* *cresc. molto*

Or voices in Harmony unaccompanied, as below.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! See the Day of God ap - pear!

*p* *cresc.* *Voices alone ad lib.* *f Org.* *Ped.*

Verse 5. as for Verse 1.

For last Verse. Voices in Unison.

Harmony by Charles Wood.

6. Yea, A - men, let all a - dore Thee, High on Thine e - tern - al Throne;  
Sav - iour, take the power and glo - ry; Claim the King - dom for Thine own:

*f* *Ped.*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Thou shalt reign and Thou a - lone. A - men.

*ff*

Slow.

For last Verse. Voices in Unison.

Harmony by Charles Wood.

Yea A - men, let all a - dore Thee, High on Thine e - ter - nal Throne;

Sav - iour, take the power and glo - ry; Claim the King - dom for Thine own:

Al - le - lu - ia! Al - le - lu - ia! Thou shalt reign and Thou a - lone. A - men.

This setting may also be used for the last verse of N. E. 260 (= O. E. 309, 2nd Tune.)

# CHRISTMAS.

## "O CHRIST, REDEEMER OF OUR RACE!"

Words from the Latin.  
O. E. 57; N. E. 57.

Note. The added voice parts, indicated in the Organ Accompaniment at certain verses of this setting, are purely optional.

The Tune "Vom Himmel hoch" (Erfurt)  
Wittenberg Gesangbuch. 1537.  
O. E. 57. 614; N. E. 57.

*The Hymn Book harmonies, given in the Voice parts for Verses 2 and 3, should be used for playing over the Tune.*

*Voices in Unison.*  
*Molto maestoso.  $\text{♩} = 76$ .*

Harmony by J. Lionel Bennett.

1. *O* Christ, Re - deem - er of our race, Thou Bright-ness of the Fa - ther's Face,  
Gt. *f* with Sw. coupled.

Of Him, and with Him ev - er One Ere time and sea - sons had be - gun;

2. *f* Thou that art ve - ry of Light of Light, Un - fail - ing Hope in a sin's dark night,  
3. *mp* Re - mem - ber, Lord of life and grace, How once, to save a ru - in'd race,

Gt. *f* (This accompt. is only to be used for Verse 2. For Verse 3 play the ordinary Voice parts given above.)

Hear Thou the prayers Thy peo - ple pray, The wide world o'er this bless - ed day.  
(dim.) Thou didst our ve - ry flesh as - sume (p) In Ma - ry's un - de - fil - ed womb.

Tenors and Basses.

*mp*

4. To - day, as year by year its light Sheds o'er the world its ra - diance bright,  
Gt. St. D. with Sw. to Princ.

To - day as - year by - year its light

TREBLE SOLO AD LIB.

DEC. TREBLES AD LIB.

To - day as - year by - year its light

Sheds o'er the world its ra - diance bright,

FULL. S. A. T. B.  
*cresc.*

One pre - cious truth is ech - oed on, "Tis Thou hast saved us, Thou a - lone."

"Tis Thou hast saved us  
SOLO AND DEC. TREB.

SOLO.

CHOR.

*cresc.*

SOLO TREB.

DEC. TREB.

One

pre - cious

truth is

ech - oed on:

One

pre - cious

truth is

ech - oed on:

One

pre - cious

truth is

ech - oed on:

One

pre - cious

truth is

ech - oed on:

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truth is

ech - oed on:

One

pre - cious

truth is

ech - oed on:

Ped.

Trebles and Tenors.

*mf*

5. Thou from the Fa - ther's Throne didst come To call His ban - ish'd child - ren home;

TREBLE SOLO AD LIB. To call His ban - ish'd chil - dren home;

Gt. *mp* *semplice*

senza Ped.

Ped.

senza Ped.

Ped.

FULL. S. A. T. B.

And Heav'n, and earth, and sea, and shore His love Who sent Thee here a - dore.

And Hea - ven, and earth, and sea, and shore

*dim.*

*dim.*

*cresc. molto*

*molto cresc.*

Trebles. FULL.

Animato. (If a less jubilant conclusion be required, the setting for Verse 2 may be used here, and that for Verse 1 with the final Verse.)

6. And glad - some too are we to - day, Whose guilt Thy blood has

*f marcato*

Subject from the Pastoral Symphony  
in J. S. Bach's Christmas Oratorio.

wash'd a - way; Re - deem'd the new - made song we sing;

*ff*  
It is the birth - day of our King.

*All Voices in Unison.*  
*Molto maestoso.*

*ff*  
O Lord, the Vir - gin - born, to Thee E - ter - nal praise and glo - ry

From Bach's Christmas Oratorio.

be, Whom with the Fa - ther we a - dore

And Ho - ly Ghost for ev - er - more. A-men.

# "O COME, ALL YE FAITHFUL"

The Words from the Latin.  
O. E. 59; N. E. 59.

The Tune "Adeste Fideles" 1744.  
O. E. 59; N. E. 59.

$\text{♩} = 92.$

1. O come, all ye faith-ful, Joy-ful and tri-um-phank, O come ye, O come ye to Beth-le-hem. Come and be-hold Him  
2. *f* God of God, Light of Light, *p* Lo! He ab-hors not the Vir-gin's womb; *f* Ve-ry God, Be-  
3. *f* Sing, choir of An-gels, Sing in ex-ul-ta-tion, Sing, all ye ci-ti-zens of Heav'n a-bove: "Glo-ry to God"

Born, the King of An-gels;  
-got-ten, not cre-a-ted; O come, let us a-dore Him, O come, let us a-dore Him, O come, let us a-dore Him, Christ the Lord.  
In the high-est!

*For last Verse. Voices in Harmony.* (J. L. B.)

4. Yea, Lord, we greet Thee, born this hap-py morn-ing; Je-su, to Thee be-glo-ry giv'n;

Word of the Fa-ther, now in flesh ap-pear-ing; O come let us a-dore Him, O come let us a-dore Him, O come let us a-dore Him, Christ the Lord. A-men.

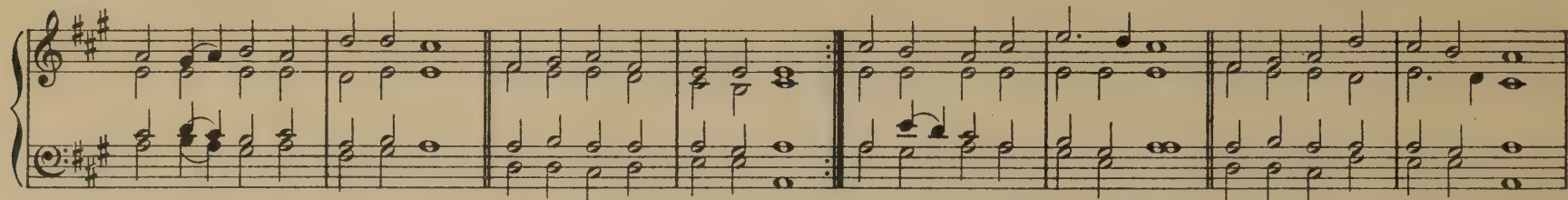
-dore Him, O come let us a-dore Him, Christ the Lord. A-men.

# EPIPHANY.

"AS WITH GLADNESS MEN OF OLD!"

The Words by W. C. Dix. (1837-1898.)  
O.E. 79, N.E. 84.

The Tune "Treuer Heiland" or "Dix" by C. Kocher.  
O.E. 79, N.E. 84.



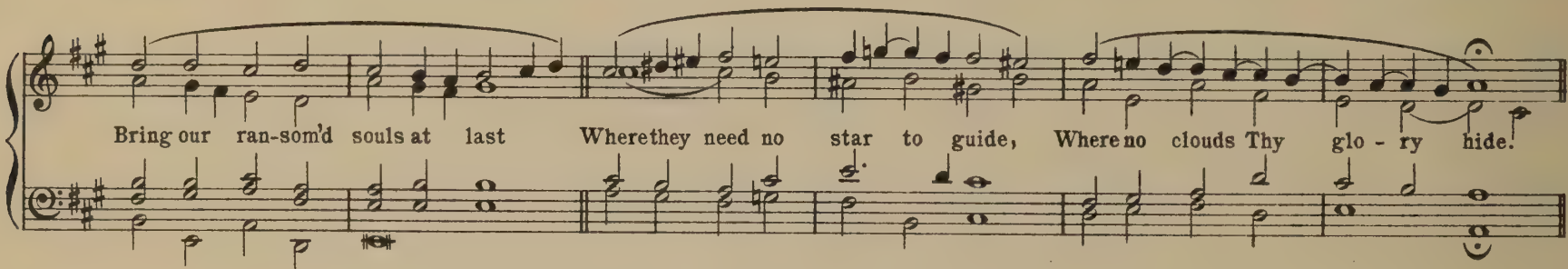
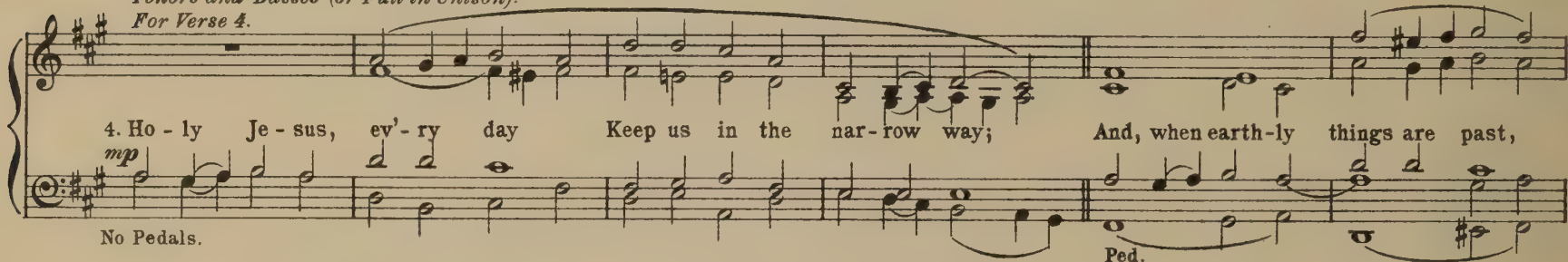
1. As with gladness men of old  
Did the guiding star behold,  
As with joy they hailed its light,  
Leading onward, beaming bright,  
So, most gracious Lord, may we  
Evermore be led to Thee.

2. As with joyful steps they sped,  
Saviour, to Thy lowly bed,  
There to bend the knee before  
Thee Whom heav'n and earth adore,  
So may we with willing feet  
Ever seek Thy mercy-seat.

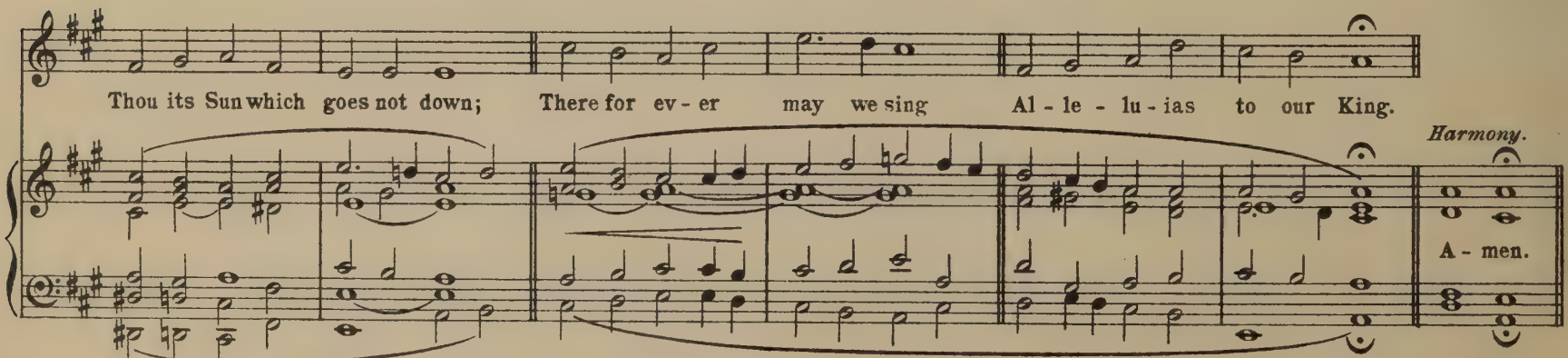
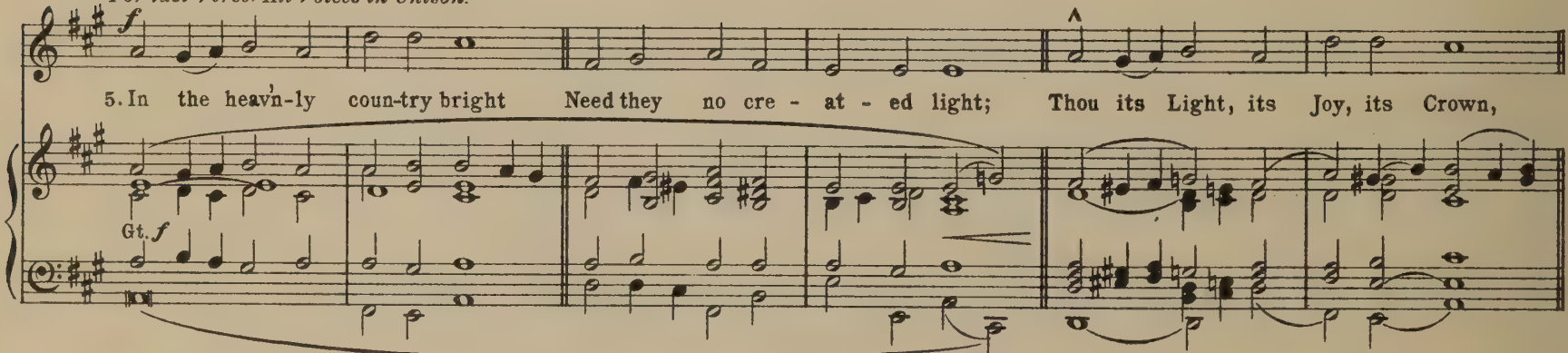
3. As they offer'd gifts most rare  
At Thy cradle rude and bare,  
So may we with holy joy,  
Pure and free from sin's alloy,  
All our costliest treasures bring,  
Christ, to Thee our heav'nly King.

*Tenors and Basses (or Full in Unison).  
For Verse 4.*

(J. L. B.)



*For last Verse. All Voices in Unison.*



# LENT.

## "O THOU WHO DOST TO MAN ACCORD"

The Words from the Latin.  
O.E. 86, N.E. 93.

The Tune "Innsbruck" Old Volkslied, Heinrich Isaak, 1440.  
Harmony by J.S. Bach.  
O.E. 86, 276. N.E. 93.

Slow.

1. *mf* O Thou Who dost to man accord  
His highest prize, his best reward,  
Thou hope of all our race;  
Jesu, to Thee we now draw near,  
Our earnest supplications hear,  
Who humbly seek Thy Face.  
(New Ed<sup>n</sup> As we devoutly seek Thy Face.)

2. *mp* With self accusing voice within  
Our conscience tells of many a sin  
In thought, and word, and deed:  
*cresc.* O cleanse that conscience from all stain,  
The penitent restore again,  
From every burden freed.  
(From all the load of trespass freed.)

3. *mp* If Thou reject us, who shall give  
Our fainting spirits strength to live?  
*cresc.* 'Tis Thine alone to spare:  
With cleansed hearts to pray aright,  
And find acceptance in Thy sight,  
Be this our lowly prayer.  
(Be this, O Lord, our lowly prayer.)

4. 'Tis Thou hast bless'd this solemn fast;  
So may its days by us be pass'd  
In self-control severe,  
*cresc.* That, when our Easter morn we hail,  
Its mystic feast we may not fail  
To keep with conscience clear.  
(To celebrate with conscience clear.)

5. *mf* O Blessed Trinity, bestow  
Thy pardoning grace on us below,  
*cresc.* And shield us evermore;  
*f* Until, within Thy courts above,  
We see Thy Face, and sing Thy love,  
*dim.* And with Thy saints adore.  
(And ever with Thy saints adore.)

A Bach setting suitable for Verse 2 (for Voices in harmony unaccompanied ad lib.) will be found under the New Edition form of this Tune on next page.

For Verse 3. Voices in Unison.

3. If Thou re - ject us, who shall give Our faint - ing spi - rits strength to live?

'Tis Thine a - lone to spare. With cleans - ed hearts to pray a - right,

And find ac - cept - ance in Thy sight, Be this our low - ly prayer.

(15)

For last Verse. Voices in Unison.

*mf* *cresc.*

5. O Bless-ed Trin-i - ty, be-stow Thy pardoning grace on us be-low, And shield us ev - er - more;

Gt. *mf* with Sw. coupled. *molto cresc.*

*f* *dim. e rall.*

Un - til, with-in Thy courts a-bove, We see Thy Face, and sing Thy love, And with Thy Saints a - dore. A - men.

*dim. e rall.*

The above settings may also be used for Verses 3 and 5 of O.E. Hymn 276 "O Lord, how happy should we be."

Slow. *Tune from the New Edition.* *Harmony by J. S. Bach.*

A - men.

For Verse 2. (Voices in harmony and unaccompanied ad lib.) *Harmony by J. S. Bach.*

With self-ac - cus - ing voice with-in Our con - sciencetells of many a sin In thought, and word, and deed:

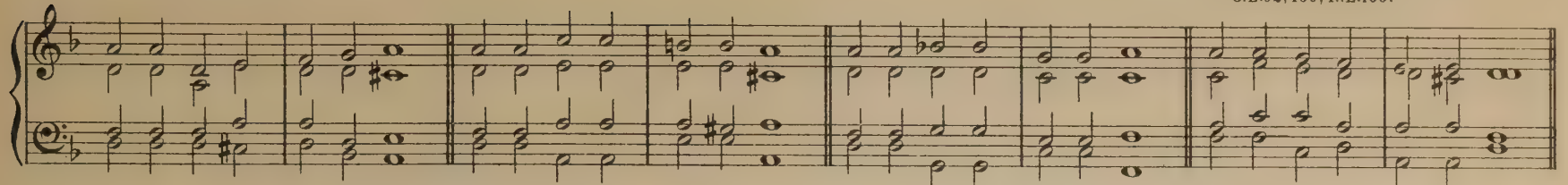
*\** *\*Old Edition last time.*

O cleanse that conscience from all stain, The pen-i - tent re - store a-gain, From all the load of trespass freed. ev-ry bur-den freed.

# "FORTY DAYS AND FORTY NIGHTS."

The Words by George Hunt Smyttan, 1856.  
O.E.92; N.E.100.

The Tune "Aus der Tiefe," or "Heinlein," by M. Herbst.  
Nürnbergisches Gesangbuch. 1676.  
O.E.92, 400; N.E.400.



1. *mf* Forty days and forty nights  
Thou wast fasting in the wild;  
Forty days and forty nights  
Tempted, and yet undefiled:—

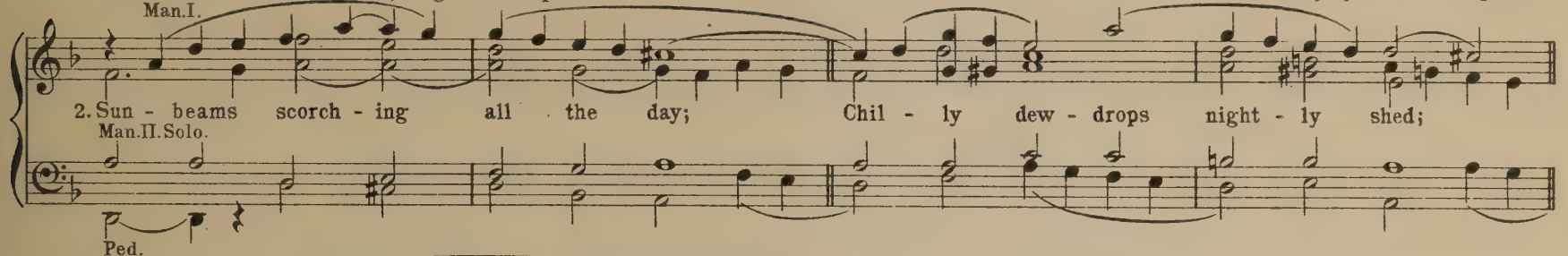
2 and 3  
see below.

4. And if Satan, vexing sore,  
Flesh or spirit should assail,  
Thou, his vanquisher before,  
Grant we may not faint nor fail.

5 and 6  
see below.

For Verse 2. (Voices in Unison.) Organ accompaniment.

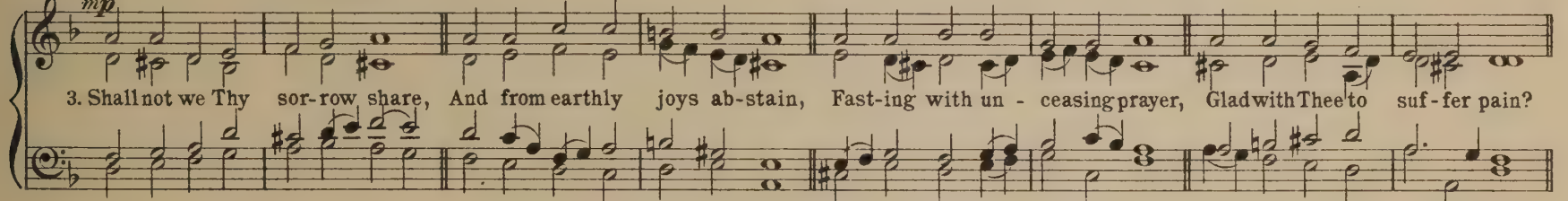
Harmony by Charles Macpherson.



Prow - ling beasts a - bout Thy way;

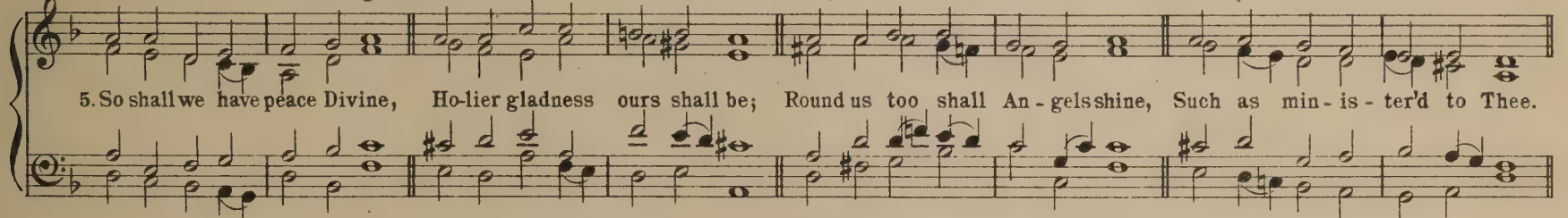
Stones Thy pil - low, earth Thy bed.

For Verse 3. Voices unaccompanied ad lib.

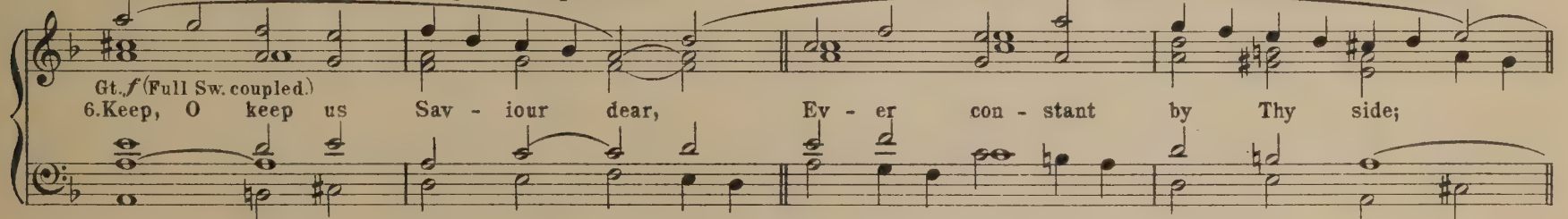


Verse 4 as Verse 1.

For Verse 5. Voices unaccompanied ad lib.



For last Verse. (Voices in Unison.) Organ accompaniment.



That with Thee we may ap - pear

At the - ter - nal Eas - ter - tide.

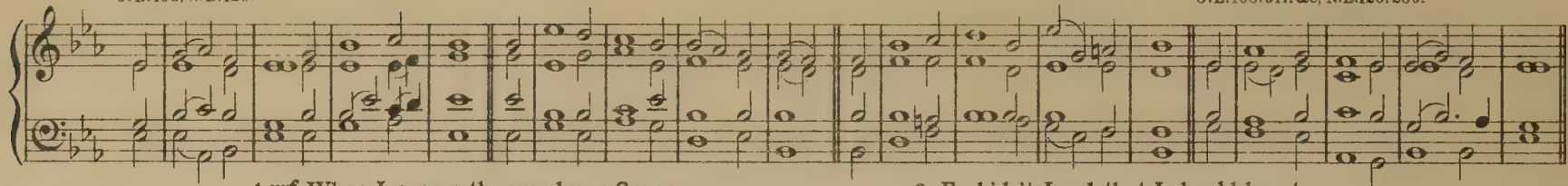
A - men.

# PASSIONTIDE.

"WHEN I SURVEY THE WONDROUS CROSS."

The Words by Isaac Watts. 1707.  
O. E. 108; N. E. 120.

The Tune "Rockingham" Miller, "Psalms of David" 1790.  
O. E. 108. 317. & c; N. E. 120. 280.



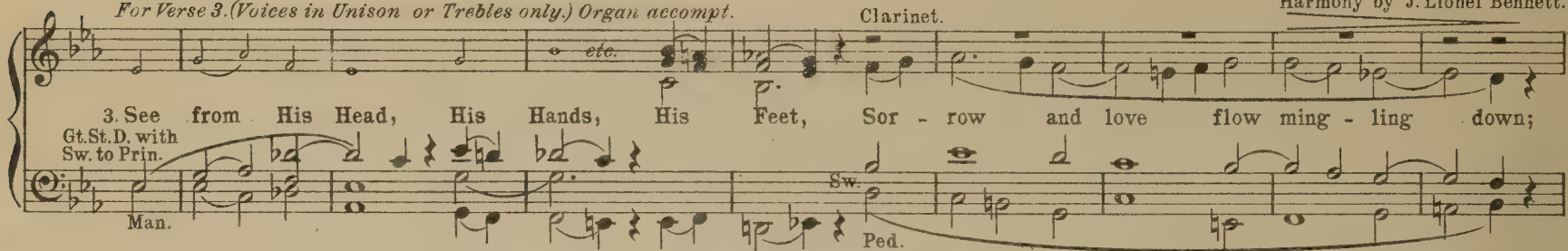
1. *mf* When I survey the wondrous Cross  
On which the Prince of glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.

2. Forbid it, Lord, that I should boast  
Save in the Cross of Christ my God;  
All the vain things that charm me most,  
I sacrifice them to His Blood.

For Verse 3. (Voices in Unison or Trebles only.) Organ accomp.

Clarinet.

Harmony by J. Lionel Bennett.



3. See from His Head, His Hands, His Feet, Sor - row and love flow ming - ling down;

Gt. St. D.

dim.

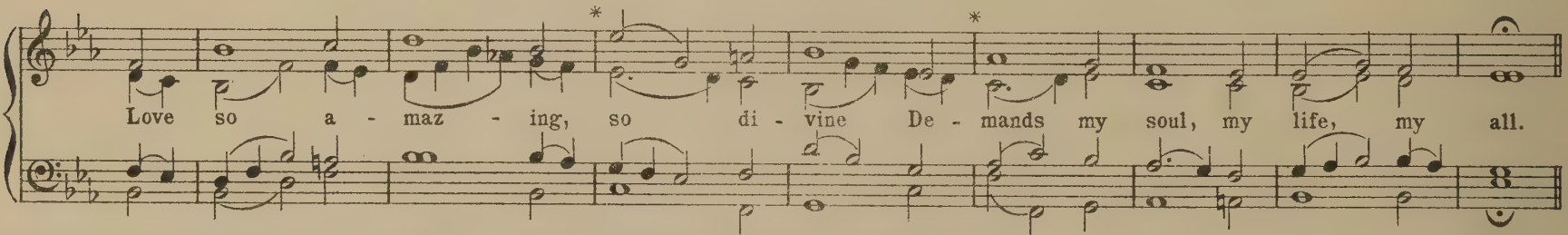
Did e'er such love and sor - row meet, Or thorns com - pose so rich a crown?

For Verse 4. Voices unaccompanied ad lib.

Harmony by S. Webbe, Psalm Tunes. 1820.



4. Were the whole realm of na - ture mine That were an off' - ring far too small

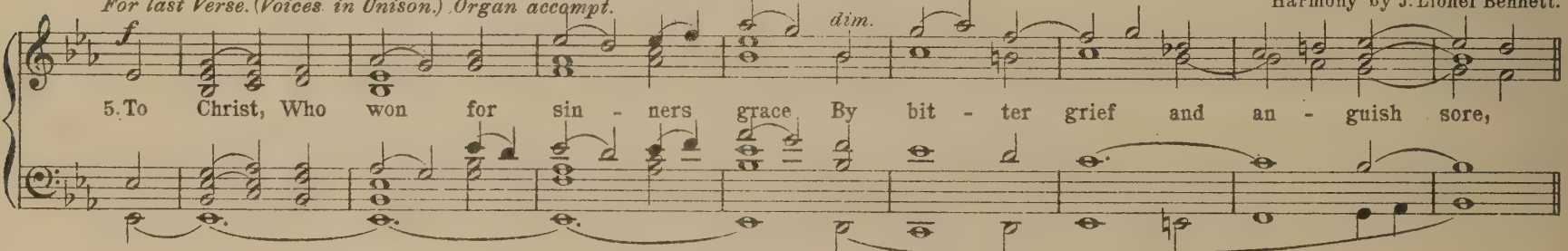


Love so a - maz - ing, so di - vine De - mands my soul, my life, my all.

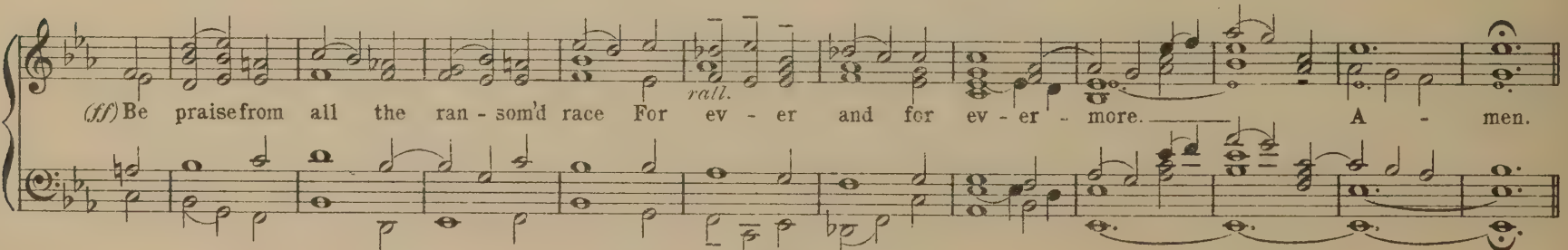
\*Webbe's harmony is necessarily slightly altered here as his version of the melody had no A $\sharp$ .

For last Verse. (Voices in Unison.) Organ accomp.

Harmony by J. Lionel Bennett.



5. To Christ, Who won for sin - ners grace By bit - ter grief and an - guish sore,



(*ff*) Be praise from all the ran - som'd race For ev - er and for ev - er - more. A - men.

# "O SACRED HEAD, SURROUNDED"

The Words from the German of Gerhardt. 1656.  
O.E. 114; N.E. 122.

The Tune "Herzlich thut mich verlangen" (Passion Chorale) H. L. Hassler, 1601.  
Harmony by J. S. Bach.  
O.E. 114; N.E. 122.

*Very slow.*

A - men.

1. *mf* O sacred Head, surrounded  
By crown of piercing thorn!  
O bleeding Head, so wounded,  
Reviled, and put to scorn!  
Death's pallid hue comes o'er Thee,  
The glow of life decays,  
*cresc.* Yet Angel-hosts adore Thee,  
*dim.* And tremble as they gaze.

2. *p* I see Thy strength and vigour  
All fading in the strife,  
And death with cruel rigour  
Bereaving Thee of life;  
*mf* O agony and dying!  
O love to sinners free!  
*dim.* Jesu, all grace supplying,  
*p* O turn Thy Face on me.

3. *mf* In this Thy bitter Passion,  
Good Shepherd, think of me  
With Thy most sweet compassion,  
Unworthy though I be:  
Beneath Thy Cross abiding  
For ever would I rest,  
In Thy dear love confiding,  
*dim.* And with Thy Presence blest.

For Verse 2. Tenors and Basses in Unison (or Voices in harmony, unaccompanied ad lib.)

Harmony by J. S. Bach.

2. I see Thy strength and vigour All fading in the strife, And death with cruel rigour Bereaving Thee of life;

O agony and dying! O love to sinners free! Jesu all grace supplying, O turn Thy Face on me.

For Verse 3. All Voices in Unison.

Harmony by J. S. Bach.

3. In this Thy bitter Passion, Good Shepherd, think of me With

Thy most sweet compassion Unworthy though I be: Be -

-neath Thy Cross a - bid - ing For ev - er would I rest In

Thy dear love con - fid - ing And with Thy Pre - sence blest.  
ritard. e dim. ritard.

# ALTERNATIVE SETTING FOR VERSE 2.

Quietly and meditatively.  
Gt. soft 8ft. Flute.

Harmony by J. S. Bach.

2. I see Thy strength and vig - our All fad - ing in the  
Sw. And death with cru - el rig - our Be - reav - ing Thee of  
Ped.

strife, life. repeat O ag - o - ny and dy - ing! O

love to sin - ners free! Je - su all grace sup -

-ply - ing, O turn Thy Face on me.  
dim.

# EASTER.

"O SONS AND DAUGHTERS, LET US SING?"

The Words from the Latin of Jean Tisserand. d. 1494.  
O.E. 130; N.E. 146.

The Tune "O Filii et Filiae" French Melody, 18th century.  
O.E. 130; N.E. 146.

*Voices in Unison.*

Al - le - lu - ia! Al - le - lu - ia! Al - - - le - lu - - ia!

*Harmony.*

O sons and daugh - ters, let us sing! The King of Heav'n, the glo - rious King,

O'er death to - day rose tri - umph - ing. Al - - - le - lu - - ia!

Harmony by C.V. Stanford.

*Soprano & Alto.*

2. That East - er morn, at break of day, The faith - ful wo - men went their way To seek the tomb where

*Tenor & Bass.*

Je - sus lay. Al - - - le - lu - - ia! 3. An An - gel clad in white they see, Who

sat and spake un - to the three, "Your Lord doth go to Gal - i - lee." Al - - - le - lu - - ia!

Full S. A. T. B. in Unison.

4. That night th'A - pos - tles met in fear; A - midst them came their Lord most

dear, And said, "My peace be on all here." Al - - - le - lu - - ia!

Voices in Harmony.

5. When Thom - as first the tid - ings heard, How they had seen the ris - en Lord,

He doubt - ed the dis - ci - ples' word. Al - - - le - lu - - ia!

Tenor & Bass.

6. "My pierc - ed Side, O Thom - as, see; My Hands, My Feet I

shew to thee; Not faith - less, but be - liev - ing be."

Soprano & Alto.

Al - - - le - lu - - ia! 7. No long - er Thom - as

Tenor & Bass.

then de - nied; He saw the Feet, the Hands, the Side; "Thou

This system contains the first line of the Tenor and Bass vocal parts. The melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "then de - nied; He saw the Feet, the Hands, the Side; "Thou". The music features a mix of eighth and sixteenth notes, with some rests.

art my Lord and God," he cried. Al - - - le - lu - - ia!

Gt. cresc. f

This system contains the second line of the Tenor and Bass vocal parts. The lyrics are: "art my Lord and God," he cried. Al - - - le - lu - - ia!". The music continues with a similar melodic line. Below the vocal staff, there is a piano accompaniment section labeled "Gt." (Guitar) with a "cresc." (crescendo) marking and a "f" (forte) dynamic marking.

8. How blest are they who have not seen, And yet whose faith has con - stant been,

This system contains the first line of the Harmony section. The lyrics are: "8. How blest are they who have not seen, And yet whose faith has con - stant been,". The music is written for a single staff with a treble clef and a key signature of one flat. It features a mix of eighth and sixteenth notes, with some rests.

For they e - tern - al life shall win. Al - - - le - lu - - ia!

This system contains the second line of the Harmony section. The lyrics are: "For they e - tern - al life shall win. Al - - - le - lu - - ia!". The music continues with a similar melodic line.

9. On this most ho - ly day of days, To God your hearts, and voic - es raise In land, and ju - bi -

f

This system contains the first line of the Full S.A.T.B. in Unison section. The lyrics are: "9. On this most ho - ly day of days, To God your hearts, and voic - es raise In land, and ju - bi -". The music is written for a single staff with a treble clef and a key signature of one flat. It features a mix of eighth and sixteenth notes, with some rests. A "f" (forte) dynamic marking is present.

- lee, and praise. Al - - - le - lu - - ia. A - - - men.

f

This system contains the second line of the Full S.A.T.B. in Unison section. The lyrics are: "- lee, and praise. Al - - - le - lu - - ia. A - - - men.". The music continues with a similar melodic line. A "f" (forte) dynamic marking is present.

# ASCENSIONTIDE.

"THE HEAD THAT ONCE WAS CROWNED WITH THORNS."

see Page 46.

# WHITSUNTIDE.

"WHEN GOD OF OLD CAME DOWN FROM HEAVEN."

The Words by J. Keble. 1827.

O.E. 154; N.E. 185.

The Tune "Winchester Old." Este Psalms. 1592.

O.E. 62, 154; N.E. 64.



1. *f* When God of old came down from Heav'n,  
In power and wrath He came;  
Before His feet the clouds were riven,  
Half darkness and half flame.

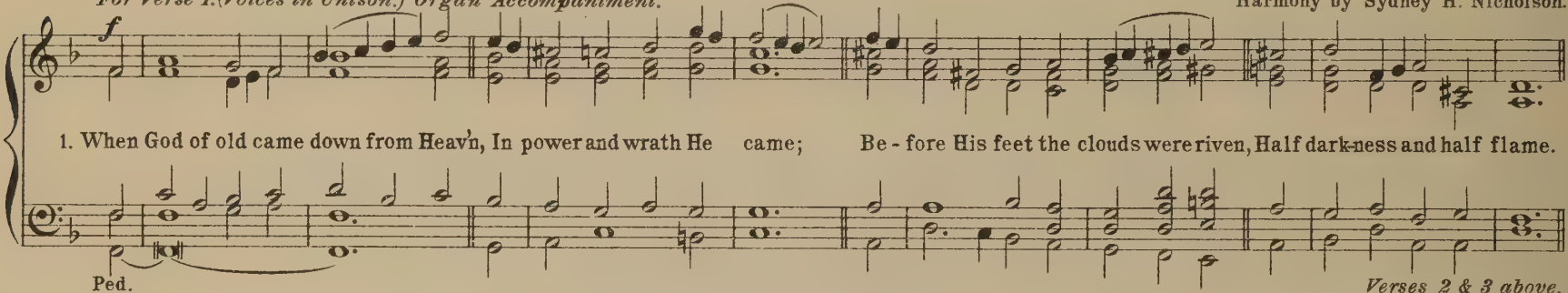
2. *p* But, when He came the second time,  
He came in power and love;  
Softer than gale at morning prime  
Hover'd His holy Dove.

3. *f* The fires, that rush'd on Sinai down  
In sudden torrents dread,  
Now gently light, a glorious crown,  
On every sainted head.

4. *see below.* 5. *mp* So, when the Spirit of our God  
Came down His flock to find,  
A voice from Heav'n was heard abroad,  
A rushing, mighty wind. 7. *mf* Come, Lord, come Wisdom, Love, and Power,  
Open our ears to hear;  
Let us not miss th' accepted hour;  
Save, Lord, by love or fear.  
Amen.

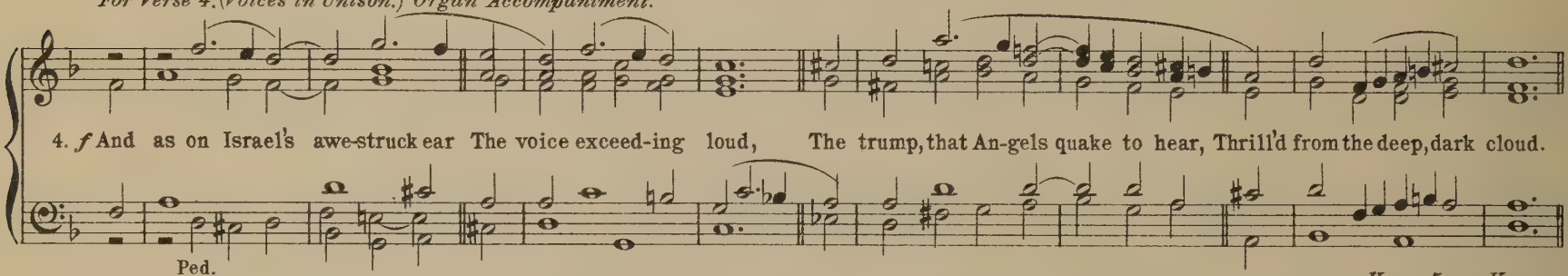
For Verse 1. (Voices in Unison.) Organ Accompaniment.

Harmony by Sydney H. Nicholson.



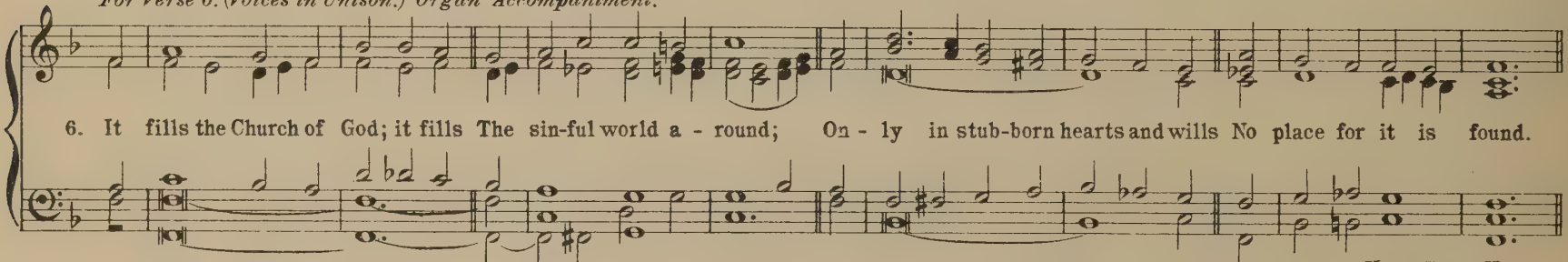
1. When God of old came down from Heav'n, In power and wrath He came; Be - fore His feet the clouds were riven, Half darkness and half flame.

For Verse 4. (Voices in Unison.) Organ Accompaniment.



4. *f* And as on Israel's awe-struck ear The voice exceed-ing loud, The trump, that An-gels quake to hear, Thrill'd from the deep, dark cloud.

For Verse 6. (Voices in Unison.) Organ Accompaniment.



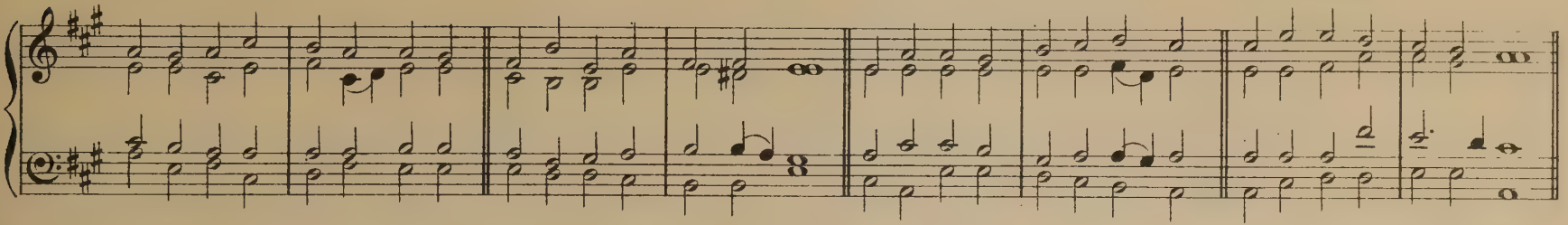
6. It fills the Church of God; it fills The sin-ful world a - round; On - ly in stub-born hearts and wills No place for it is found.

# TRINITY and GENERAL.

## "BRIGHT THE VISION THAT DELIGHTED!"

The Words by Bishop Mant. 1837.  
O.E. 164; N.E. 310.

The Tune "Dresden" from a German Choral.  
O.E. 164; N.E. 310.



1. *f* Bright the vision that delighted  
Once the sight of Judah's seer;  
Sweet the countless tongues united  
To entrance the prophet's ear.

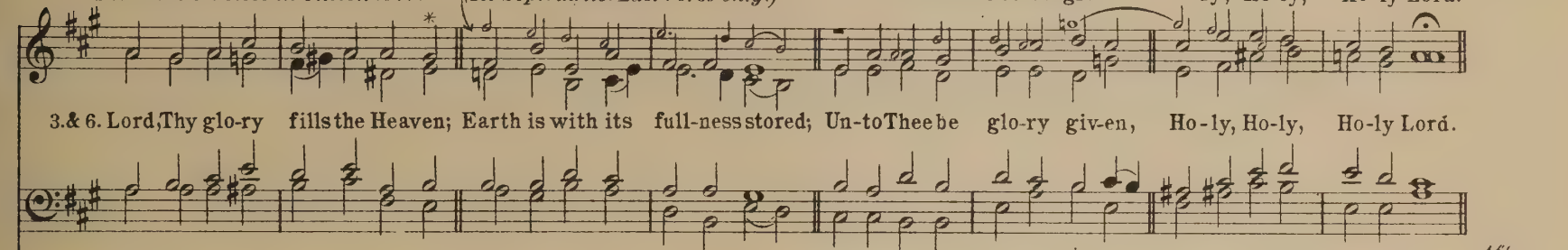
2. Round the Lord in glory seated  
Cherubim and Seraphim  
Fill'd His temple, and repeated  
Each to each th'alternate hymn.

For Verse 3 Voices in harmony throughout. (Unison ad lib.)

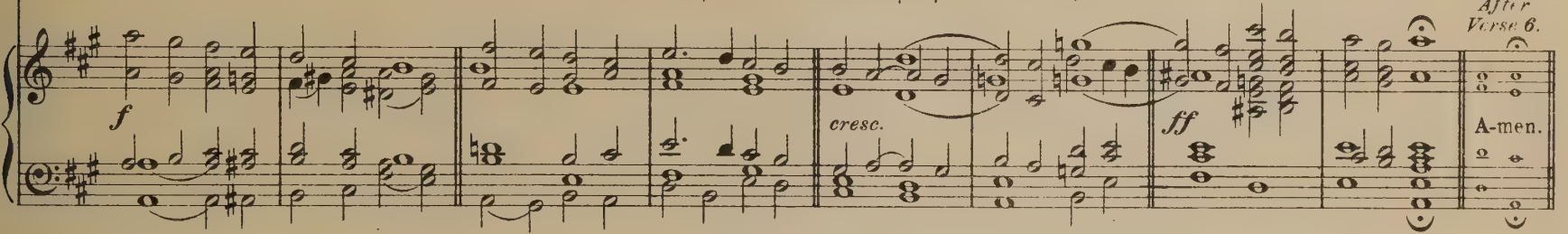
For Verse 6 Voices in Unison to... \* (1st Sopr. ad lib. Last Verse only.)

Harmony by Charles Macpherson.

Un-to Thee be glo - ry, Ho-ly, Ho-ly Lord.



3. & 6. Lord, Thy glo-ry fills the Heaven; Earth is with its full-ness stored; Un-to Thee be glo-ry giv-en, Ho-ly, Ho-ly, Ho-ly Lord.

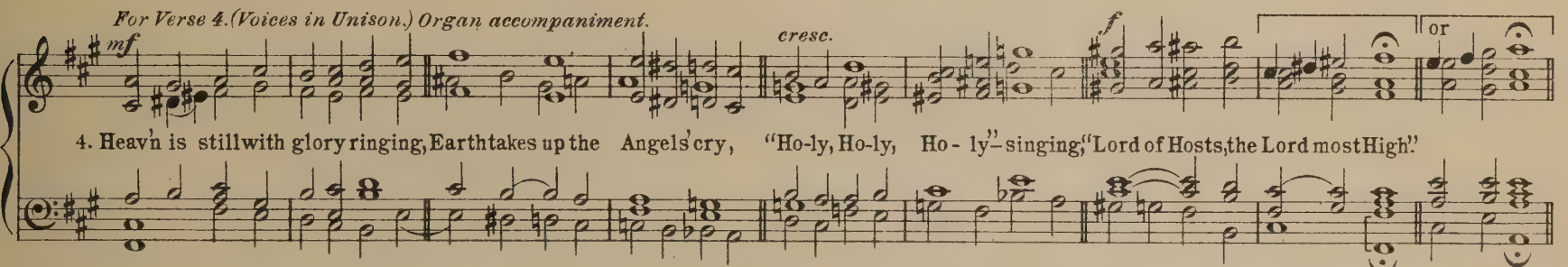


After Verse 6.

A-men.

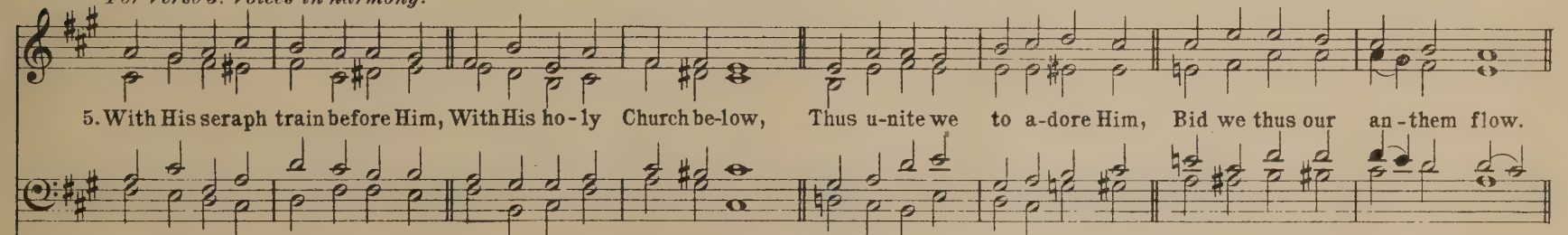
For Verse 4. (Voices in Unison.) Organ accompaniment.

*cresc.*

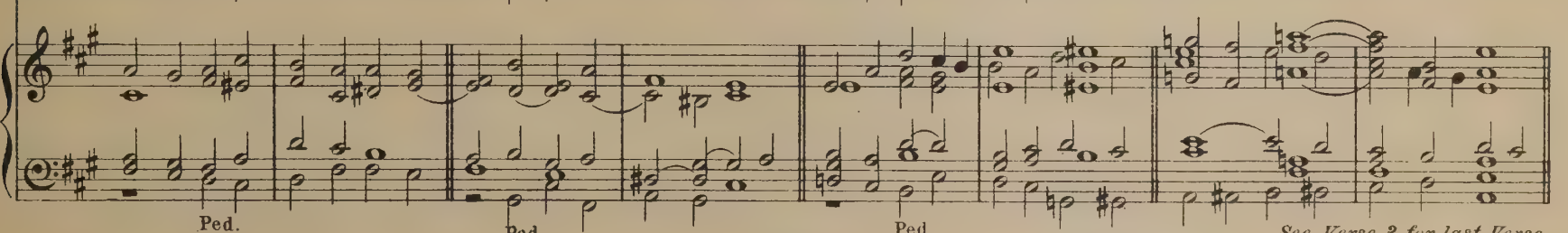


4. Heav'n is still with glory ringing, Earth takes up the Angels' cry, "Ho-ly, Ho-ly, Ho-ly" singing, "Lord of Hosts, the Lord most High."

For Verse 5. Voices in harmony.



5. With His seraph train before Him, With His ho-ly Church be-low, Thus u-nite we to a-dore Him, Bid we thus our an-them flow.



Ped.

Ped.

Ped.

See Verse 3 for last Verse.

# "O GOD, OUR HELP IN AGES PAST."

The Words by Dr Watts.  
O.E.165; N.E.403.

The Tune "St. Anne" (by 'M<sup>r</sup> Denby' in Barber's Psalm Tunes 1687).  
O.E.165,439; N.E.403.

1. *f* O God, our help in ages past,  
Our hope for years to come,  
Our shelter from the stormy blast,  
And our eternal home.

2 & 3  
*see below.*

4. A thousand ages in Thy sight  
Are like an evening gone;  
Short as the watch that ends the night  
Before the rising sun.

For Verse 2. Tenors and Basses.

Harmony by C. V. Stanford.

2. Be - neath the sha - dow of Thy Throne, Thy Saints have dwelt se - cure; Su -

-fi - cient is Thine Arm a - lone, And our de - fence is sure.

For Verse 3. Sopranos.

Full. S. A. T. B.

3. Be - fore the hills in ord - er stood, Or earth re - ceived her frame, From

*senza Ped.*

*Ped.*

ev - er - last - ing Thou art God, To end - less years the Same.

*cresc.*

*f*

Verse 4 unaccompanied same as  
Verse 1 until the last line of Verse  
Voices.

For Verse 5. Tenors and Basses.

Be-fore the rising sun.

5. Time, like an ev - er - roll - ing stream, Bears all its sons a -

Sw.

Org. Ped.

- way; They fly for - got - ten, as a dream Dies at the ope - ning day.

cresc.

Last Verse. All Voices in Unison.

6. O God, our help in a - ges past, Our hope for years to

Gt. f

come — Be Thou our Guard while trou - bles last, And

Amen in harmony.

our e - ter - nal home. — A - men.

A - men.

# "ALL PEOPLE THAT ON EARTH DO DWELL"

The Words by W. Kethe.  
O.E. 166; N.E. 316.

## First Version of Tune.

The Tune "Old 100th" (Genevan Psalter, 1551.)  
O.E. 166, 516; N.E. 316.

1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice;  
Him serve with fear, His praise forth tell, Come ye be - fore Him and re - joice.

Organ Accompt for Verse 1 with Voices in Unison.

Harmony by G. F. Huntley.

1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice;  
Him serve with fear, His praise forth tell, Come ye be - fore Him and re - joice.

(Or the foregoing may be used as a simpler setting for the last Verse.)

A setting for Voices in Harmony with or without Organ. (Melody in the Tenor.)

Harmony by J. Dowland. (from Ravenscroft. 1621)

The Lord, ye know, is God in - deed; With - out our aid He did us make;  
2. The Lord, ye know, is God in - deed; With - out our aid He did us make;

We are His flock, He doth us feed, And for His sheep He doth us take.  
We are His flock, He doth us feed, And for His sheep He doth us take.

Congregation

Harmony by R. Vaughan Williams.

3. O en - ter then His gates with praise, Ap - proach with joy His courts un - to; Praise,  
O en - ter then His gates with praise, Ap - proach with joy His courts un -  
Organ & Choir. f O en - ter then His gates with praise, with praise, Approach with joy, with joy His courts un -  
O en - ter then His gates with praise, Ap - proach with joy His courts un -  
Org. Ped. f O en - ter then His gates with praise, Ap - proach with joy His courts un - to; Praise,

laud, and bless His Name al - ways, For it is seem - ly so to do.

to; Praise, laud, and bless His Name al - ways, For it is seem - ly so to do.

to; Praise, laud, and bless His Name al - ways, For it is seem - ly so to do.

to; Praise, laud, and bless His Name al - ways, For it is seem - ly so to do.

laud, and bless His Name al - ways, For it is seem - ly, seem - ly so to do.

Note. The small notes in the Soprano part are alternative.

*Cantor's S.A.T.B. and Congregation.* Harmony by G. F. Huntley.

4. For why? the Lord our God is good; His mer - cy is for ev - er sure;

*Decani S.A.T.B. in Harmony with or without Organ.*

His truth at all times firm - ly stood, And shall from age to age en - dure.

*For last Verse. All Voices in Unison.* Harmony by R. Vaughan Williams.

Trumpets here if Orchestra.\* 5. To Fa - ther, Son, and Ho - ly Ghost, The God Whom Heav'n and

Organ, only. Tpts. Org. only.

Gt. f Ped.

\*Note. If there are no Trumpets the Organ "Trumpet" stop must not be used as an alternative.

earth a - dore, From men and from the An - gel - host

Tpts. Org. only. Tpts.

Be praise and glo - ry ev - er - more.

Org. only. Tpts.

"ALL PEOPLE THAT ON EARTH DO DWELL."

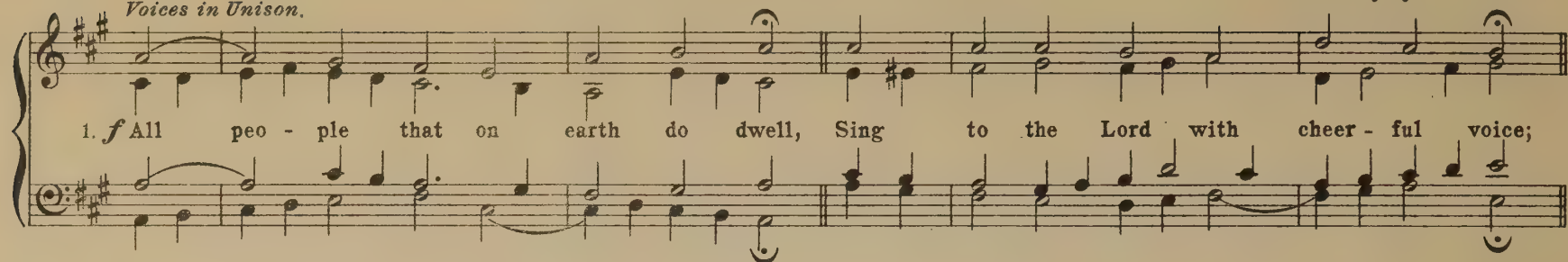
Second Version of Tune.

(The Hymn-book harmonies are given at Verse 2.)

Harmony by C. V. Stanford.

*Voices in Unison.*

1. *f* All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice;

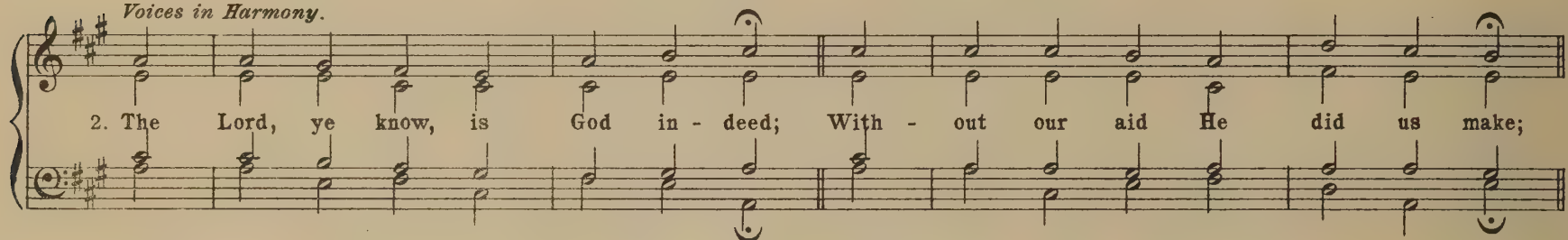


Him serve with fear, His praise forth tell, Come ye be - fore Him and re - joice.

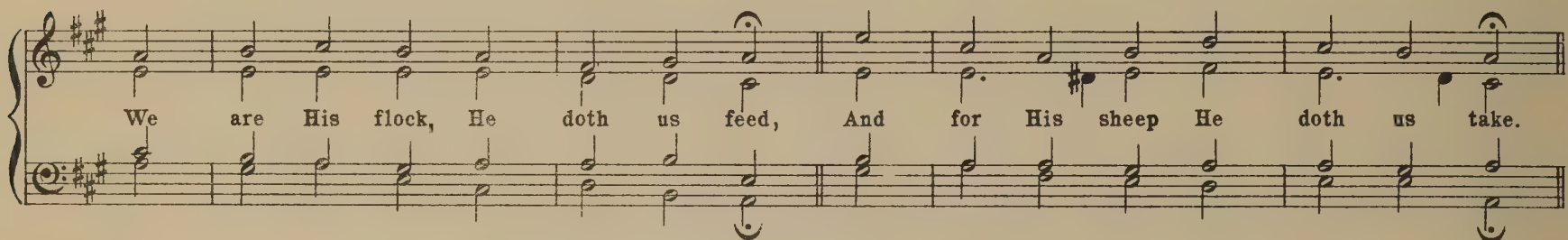


*Voices in Harmony.*

2. The Lord, ye know, is God in - deed; With - out our aid He did us make;

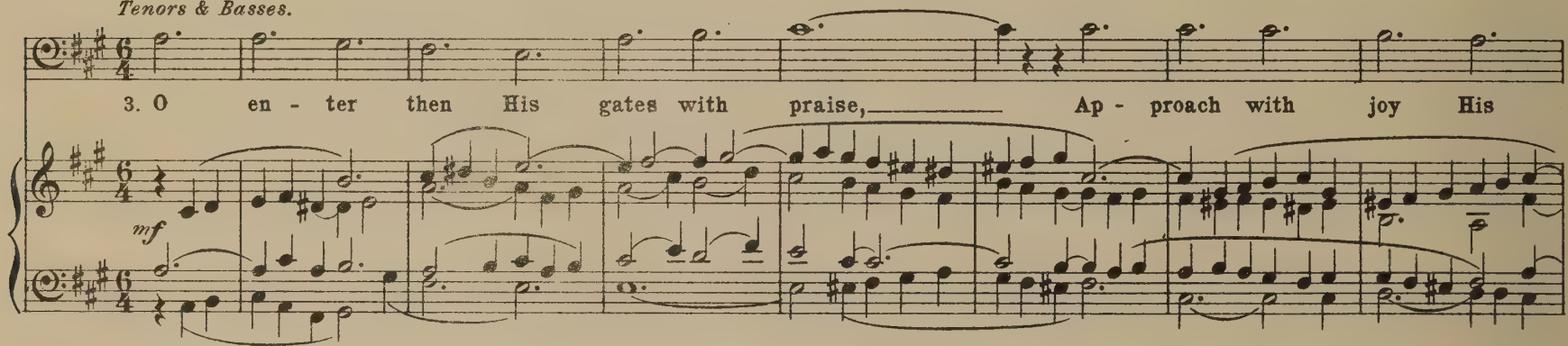


We are His flock, He doth us feed, And for His sheep He doth us take.

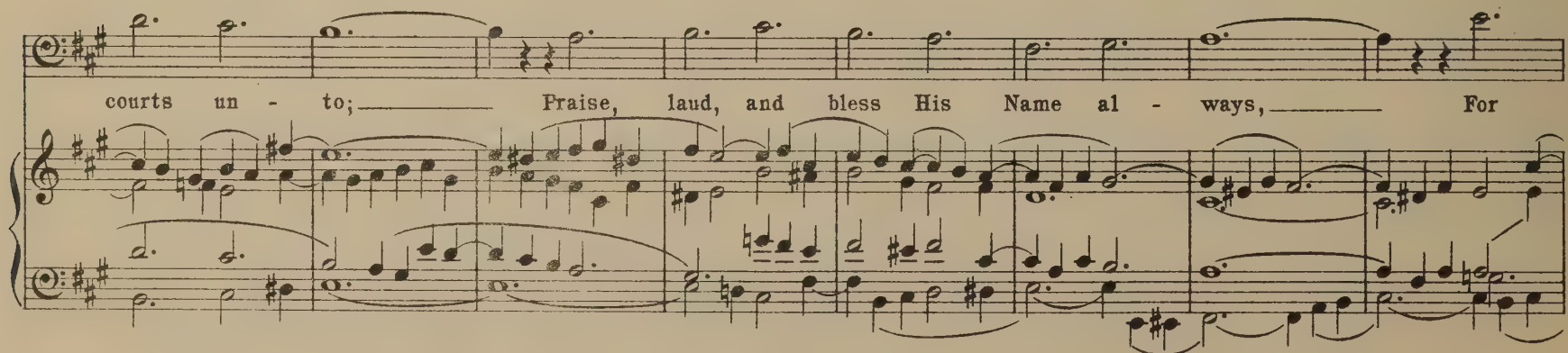


*Tenors & Basses.*

3. O en - ter then His gates with praise, Ap - proach with joy His



courts un - to; Praise, laud, and bless His Name al - ways, For



it is seem - ly so to do.

*Sopranos & Altos.*  
4. For why? the Lord our God is good; His mer - cy

is for ev - er sure; His truth at all times firm - ly

stood, And shall from age to age en - dure.

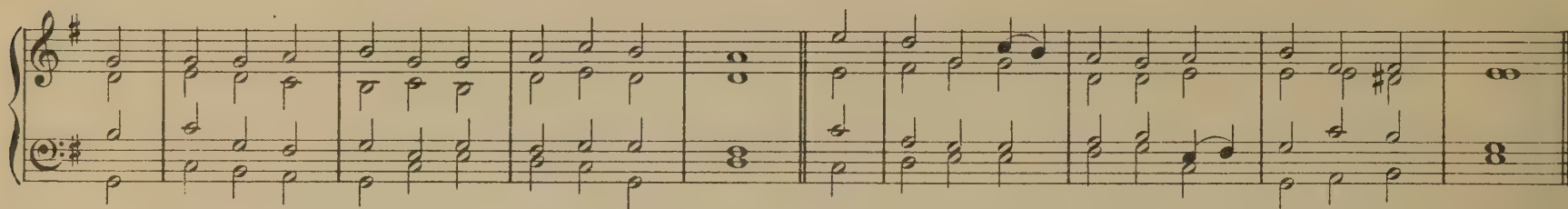
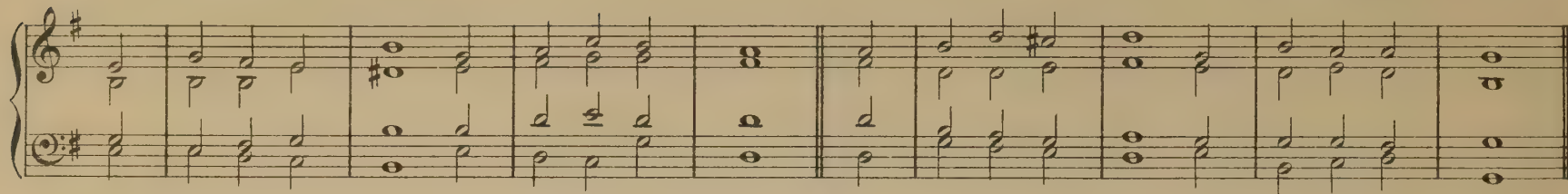
*All Voices in Unison.*  
5. To Fa-ther, Son, and Ho - ly Ghost, The God Whom Heav'n and earth a - dore, From

men and from the An - gel - host Be praise and glo - ry ev - er - more. A - men.

# "O WORSHIP THE KING, ALL GLORIOUS ABOVE!"

The Words by Sir Robert Grant. 1785-1838.  
O.E.167; N.E.326.

The Tune "Old 104<sup>th</sup>" Ravenscroft's Psalmes. 1621.  
O.E.167; N.E.193.



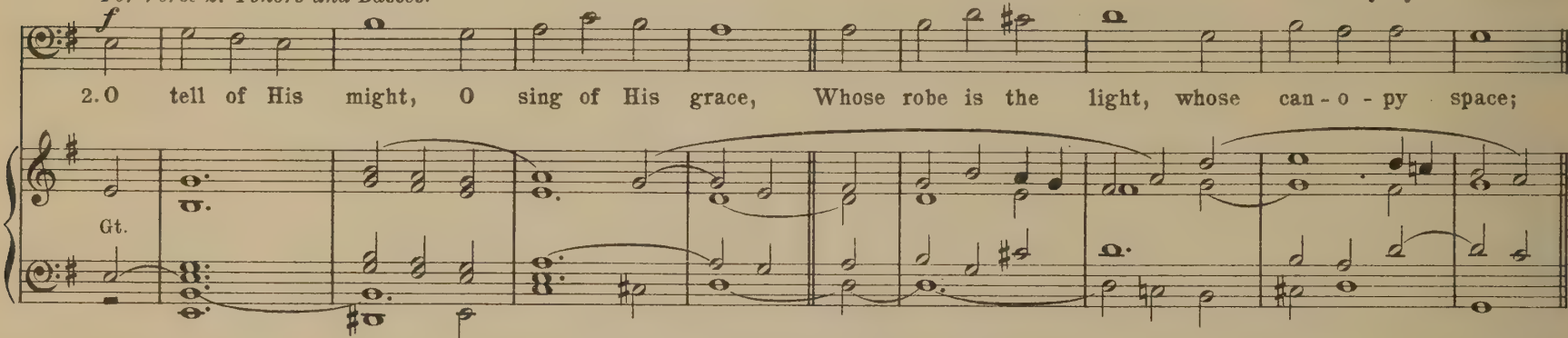
1. O worship the King All-glorious above;  
O gratefully sing His power and His love;  
Our Shield and Defender, the Ancient of days,  
Pavilion'd in splendour, and girded with praise.  
(Verse 2 see below.)

3. The earth with it's store of wonders untold,  
Almighty, Thy power hath founded of old;  
Hath stablish'd it fast by a changeless decree,  
And round it hath cast, like a mantle, the sea.  
(Verse 4 see below.)

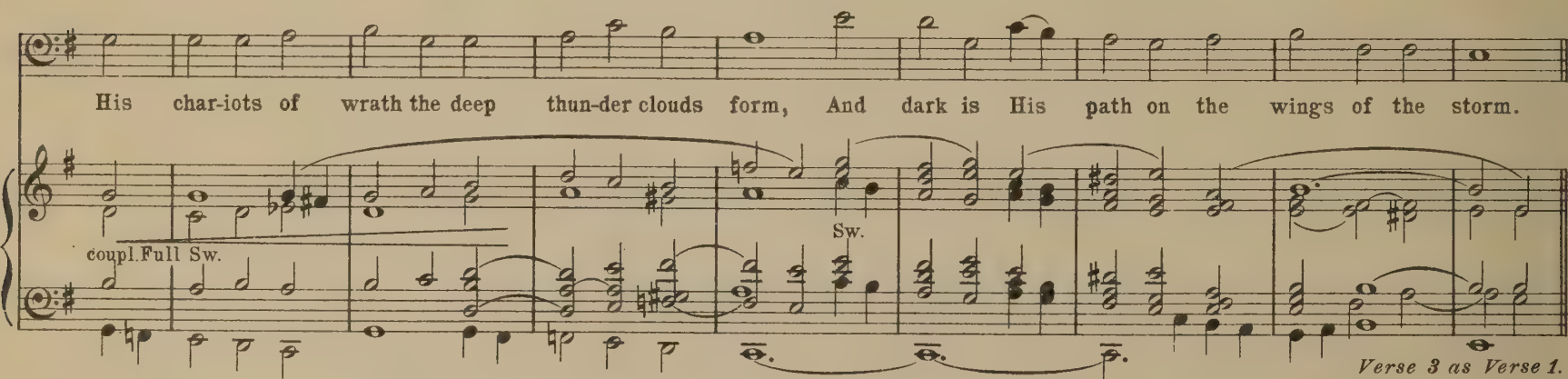
5. Frail children of dust and feeble and frail  
In Thee do we trust nor find Thee to fail  
Thy mercies how tender, how firm to the end  
Our Maker, Defender, Redeemer, and Friend.  
(Verse 6 see next page.)

For Verse 2. Tenors and Basses.

Harmony by C. V. Stanford.



2. O tell of His might, O sing of His grace, Whose robe is the light, whose can - o - py space;



His char-iots of wrath the deep thun-der clouds form, And dark is His path on the wings of the storm.

Verse 3 as Verse 1.

For Verse 4. Trebles.



4. Thy boun - ti - ful care what tongue can re - cite? It breathes in the air, it shines in the light;

It streams from the hills, it des-cends to the plain, And sweet-ly dis-tils in the dew and the rain.

Ped. 8ft. only

Verse 5 as Verse 1.

*Voices in Unison.*

6. O mea-sure-less Might, in eff-a-ble Love, While An-gels de-light to hymn Thee a-bove, Thy

Gt. *f*

ran-som'd cre-a-tion, tho' fee-ble their lays, With true a-dor-a-tion shall sing to Thy praise.

*Harmony.*

*ff*

A-men.

# "HOW SWEET THE NAME OF JESUS SOUNDS!"

The Words by the Rev. John Newton.  
O.E. 176; N.E. 491.

The Tune "St. Peter" by A.R. Reinagle.  
O.E. 13, 176, 349, 626; N.E. 491.

1. How sweet the Name of Jesus sounds  
In a believer's ear!  
It soothes his sorrows, heals his wounds,  
And drives away his fear.

2. It makes the wounded spirit whole,  
And calms the troubled breast;  
'Tis manna to the hungry soul,  
And to the weary rest.

3. See 4. Jesus, my Shepherd, Husband, Friend,  
My Prophet, Priest, and King,  
My Lord, my Life, my Way, my End,  
Accept the praise I bring.

*For Verse 3. Voices in Unison.*

Gt. *mf*

3. Dear Name! the rock on which I build, My shield and hid-ing place,

Man. Sw. Reed.

Ped. coupl. to Gt.

Harmony by Charles Wood.



# "ROCK OF AGES, CLEFT FOR ME"

The Words by A. M. Toplady. 1775.  
O.E. 184; N.E. 467.

The Tune by R. Redhead. 1853.  
O.E. 124, 184; N.E. 467.

The piano introduction consists of two systems of music. The first system has a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff begins with a half note F#4, followed by quarter notes G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. The second system continues the melody and accompaniment, ending with a double bar line.

1. *mf* Rock of ages, cleft for me,  
Let me hide myself in Thee  
Let the Water and the Blood,  
From Thy riven side which flowed  
Be of sin the double cure,  
Cleanse me from its guilt and power.

2. Not the labours of my hands  
Can fulfil Thy law's demands;  
Could my zeal no respite know,  
Could my tears for ever flow,  
All for sin could not atone;  
Thou must save, and Thou alone.

Harmony by C. H. Lloyd.

For Verse 3. (Voices in Unison.) Organ accompt.

The organ accompaniment for Verse 3 is written for a single staff in treble clef. It begins with a piano (*p*) dynamic and a half note F#4. The melody continues with quarter notes G4, A4, B4, and C5. The accompaniment consists of chords in the right hand and single notes in the left hand. The text "3. No-thing in my hand I bring, Simp-ly to Thy Cross I cling; Nak-ed come to Thee for dress;" is written below the staff. The piece ends with a double bar line.

*mf*  
Ped. 8 ft.

The organ accompaniment continues with the same melody and accompaniment. The text "Help-less look to Thee for Grace; Foul, I to the foun-tain fly, Wash me, Sav-iour, or I die." is written below the staff. The piece ends with a double bar line.

For Verse 4. (Voices in Unison.) Organ accompt.

The organ accompaniment for Verse 4 begins with a piano (*p*) dynamic and a half note F#4. The melody continues with quarter notes G4, A4, B4, and C5. The accompaniment consists of chords in the right hand and single notes in the left hand. The text "4. While I draw this fleet-ing breath, When my eye-lids close in death, When I soar through tracks un-known," is written below the staff. The piece ends with a double bar line.

Ped. 16 ft.

The organ accompaniment continues with the same melody and accompaniment. The text "See Thee on Thy Judgement Throne; Rock of ag-es, cleft for me, Let me hide my-self in Thee. A-men." is written below the staff. The piece ends with a double bar line.

The above settings may also be used for vv. 2 & 4 of O. E. 124.

# "JESU, THOU JOY OF LOVING HEARTS."

The Words from the Latin; trans. Dr Ray Palmer.  
O.E. 190; N.E. 492.

The Tune "Ealing" by Sir Herbert Oakeley.  
O.E. 190.

The first system of the musical score, featuring a piano accompaniment in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The key signature has one sharp (F#), and the time signature is 4/4.

*mf* Jesu, Thou Joy of loving hearts!  
Thou Fount of life, Thou Light of men!  
From the best bliss that earth imparts  
We turn unfill'd to Thee again.

*(Trebles only ad lib.)*  
3. *mp* We taste Thee, O Thou Living Bread,  
And to feast upon Thee still;  
We drink of Thee, the Fountain-head,  
And thirst our souls from Thee to fill.

*(Unaccomp. ad lib.)*  
4. Our restless spirits yearn for Thee,  
Where'er our changeful lot is cast;  
*cresc.* Glad when Thy gracious smile we see,  
Blest, when our faith can hold Thee fast.  
*5. see below.*

For Verse 2. Tenors and Basses in Unison.

The musical score for Verse 2, Tenors and Basses in Unison. It features a single melodic line for the voices, with a piano accompaniment in the background. The key signature remains G major (one sharp). The lyrics are: "2. Thy truth unchang'd hath ev-er stood; Thou sav-est those who on Thee call; To them that seek Thee Thou art good; To them that find Thee, All in all." The score includes a guitar part marked "Gt. f" and a piano part marked "p".

For last Verse. Voices in Unison.

The musical score for the last verse, voices in unison. It features a single melodic line for the voices, with a piano accompaniment in the background. The key signature remains G major (one sharp). The lyrics are: "5. O Je - su, ev - er with us stay, Make all our mo - ments calm and bright; Chase the dark night of sin a - way Shed o'er the world Thy ho - ly light. A - men." The score includes a guitar part marked "Gt. p e dolce" and a piano part marked "con Ped.".

The musical score for the last verse, voices in unison. It features a single melodic line for the voices, with a piano accompaniment in the background. The key signature remains G major (one sharp). The lyrics are: "Chase the dark night of sin a - way Shed o'er the world Thy ho - ly light. A - men." The score includes a guitar part marked "Gt. p e dolce" and a piano part marked "con Ped.".

Tune from the New Edition.

The Tune "Hymnary 170" by Henry Smart.  
N.E. 492. (2nd Tune).

The musical score for the second tune, "Hymnary 170" by Henry Smart. It features a piano accompaniment in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The key signature has one sharp (F#), and the time signature is 4/4.

For Verse 2. Tenors and Basses in Unison.

The musical score for Verse 2, Tenors and Basses in Unison. It features a single melodic line for the voices, with a piano accompaniment in the background. The key signature remains G major (one sharp). The lyrics are: "2. Thy truth unchang'd hath ev-er stood; Thou sav-est those who on Thee call; To them that seek Thee Thou art good; To them that find Thee, All in all." The score includes a guitar part marked "Gt. f" and a piano part marked "p".

For last Verse. (All Voices in Unison.) Organ accomp.

The musical score for the last verse, all voices in unison. It features a single melodic line for the voices, with a piano accompaniment in the background. The key signature remains G major (one sharp). The lyrics are: "5. O Je - su ev - er with us stay; Make all our moments calm and bright; Chase the dark night of sin a - way; Shed o'er the world Thy ho - ly light. A - men." The score includes a guitar part marked "Gt. p e dolce" and a piano part marked "con Ped.".

Slow.  $\text{♩} = 69$ .

The piano introduction consists of two staves of music. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Slow' with a quarter note equal to 69 beats per minute.

1. *mf* O Love, Who formedst me to wear  
The image of Thy Godhead here;  
Who soughtest me with tender care  
Through all my wanderings wild and drear;  
*cr.* O Love, I give myself to Thee,  
*mf* Thine ever, only Thine to be.

2. *mp* O Love, Who ere life's earliest dawn  
On me Thy choice hast gently laid;  
O Love, Who here as Man wast born,  
And wholly like to us wast made;  
*cr.* O Love, I give myself to Thee,  
*mf* Thine ever, only Thine to be.

Trebles only.

This section contains the musical notation for the treble clef part of the hymn, starting with the third verse. It includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The tempo remains 'Slow'.

3. O Lord, Who once in time wast slain, Pierced through and through with bit-ter woe; O Love, Who wrestling thus didst gain

senza Ped.

con Ped.

This section continues the musical notation for the treble clef part of the hymn, including the final line of the third verse. It features dynamic markings like *cresc.* and *dim.* (diminuendo).

That we e - ter - nal joy might know; O Love, I give my - self to Thee, Thine ev - er, on - ly Thine to be.

Tenors and Basses.

Gt. *mf*

Harmony by Max Reger.\*

This section contains the musical notation for the tenor and bass parts of the hymn, starting with the fourth verse. It includes dynamic markings such as *Gt. mf* and *Ped.* (pedal).

4. O Love, Who lov-est me for aye, Who for my soul dost ev - er plead; O Love, Who didst that ran - som pay

Ped.

This section continues the musical notation for the tenor and bass parts of the hymn, including the final line of the fourth verse. It features dynamic markings like *cresc.* and *dim.*

Whose pow'r suf - fic - eth in my stead; O Love, I give my - self to Thee, Thine ev - er, on - ly Thine to be.

All Voices in Unison.

Gt. *f*

Harmony by J.S. Bach.

This section contains the musical notation for all voices in unison, starting with the fifth verse. It includes dynamic markings such as *Gt. f* and *con Ped.* (con pedal).

5. O Love, Who once shalt bid me rise From out this dy - ing life of ours;  
O Love, Who once o'er yon - der skies Shall set me in the fade - less bowers;

con Ped.

This section concludes the hymn with the final line of the fifth verse. It includes dynamic markings like *f* and *dim. e rall.* (diminuendo e rallentando).

O Love, I give my - self to Thee, Thine ev - er, on - ly Thine to be. A - men.

# "THOU ART THE WAY, THE TRUTH, THE LIFE."

The Words by Bishop Doane. 1824.  
O.E. 199, N.E. 344.

The Tune "St James" by Raphael Courteville. 1697.  
O.E. 199, 388, 418, N.E. 344.

*mf* Thou art the Way; by Thee a-lone From sin and death we flee: And he who would the Fa-ther seek Must seek Him, Lord, by Thee.

*Sopranos.* Harmony by C.V. Stanford.  
2. Thou art the Truth; Thy Word a-lone True wis-dom can im-part; Thou on-ly canst in-

*p*

Ped.

*Tenors & Basses.*  
- form the mind, And pu-ri-fy the heart. 3. Thou art the Life; the rend-ing tomb Pro-

*f*

- claims Thy con-q'ring arm; And those who put their trust in Thee Nor death nor hell shall harm.

*All Voices in Unison.*  
4. Thou art the Way, the Truth, the Life, Grant us that Way to know, That Truth to keep, That

*Gt. f*

Life to win, Whose joys e-ter-nal flow. A-men.

The above settings may be used for vv 3, 4, & 6. of Hymn 388. O.E. and for vv 2, 3, & 6. of Hymn 418. O.E.

"THOU JUDGE OF QUICK AND DEAD."



1. Thou Judge of quick and dead,  
Before Whose bar severe  
With holy joy, or guilty dread,  
We all shall soon appear.

2. see below.

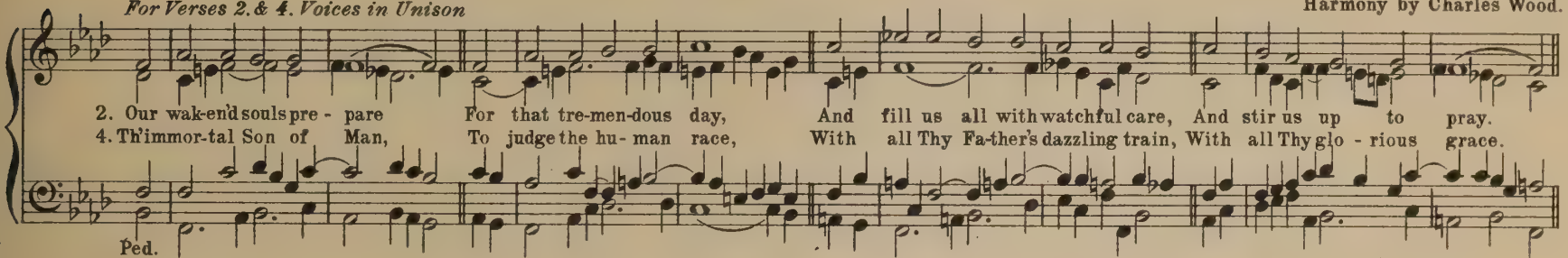
3. To pray, and wait the hour,  
The awful hour unknown,  
When, robed in majesty and power,  
Thou shalt from Heav'n come down.

4. 5. 6. see below.

7. O may we thus be found  
Obedient to His Word,  
Attentive to the trumpet's sound,  
And looking for our Lord.

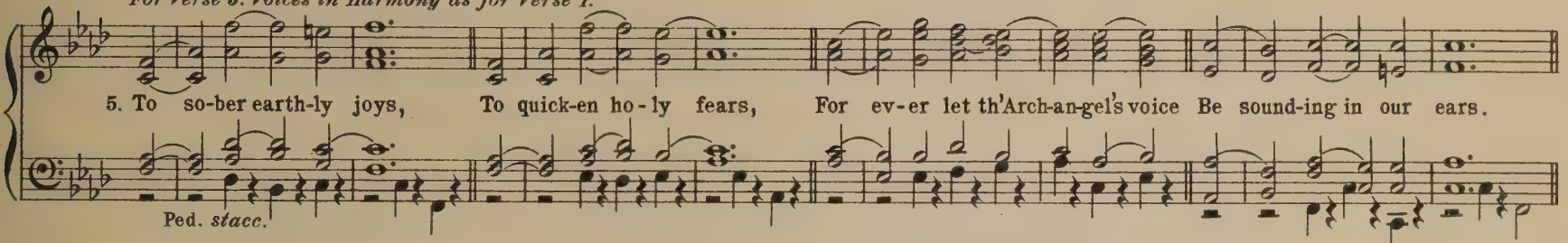
For Verses 2. & 4. Voices in Unison

Harmony by Charles Wood.



2. Our wak-end souls pre - pare For that tre-men-dous day, And fill us all with watchful care, And stir us up to pray.  
4. Th'im-mor-tal Son of Man, To judge the hu-man race, With all Thy Fa-ther's dazzling train, With all Thy glo - rious grace.

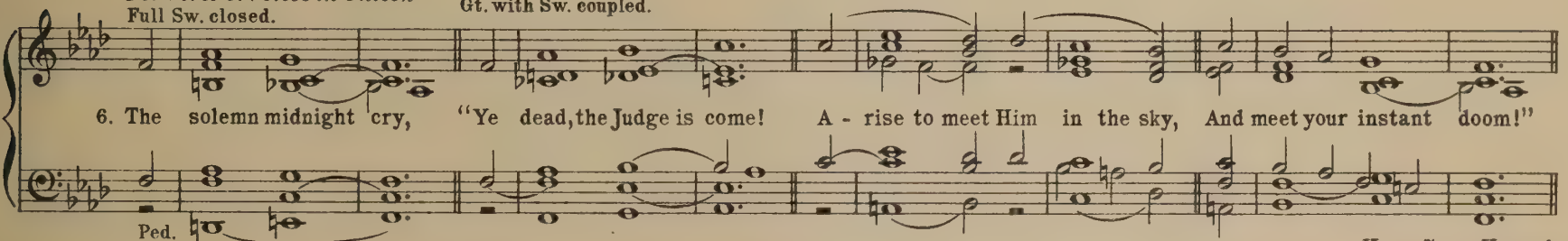
For Verse 5. Voices in Harmony as for Verse 1.



5. To so-ber earth-ly joys, To quick-en ho-ly fears, For ev-er let th'Arch-an-gel's voice Be sound-ing in our ears.

For Verse 6. Voices in Unison  
Full Sw. closed.

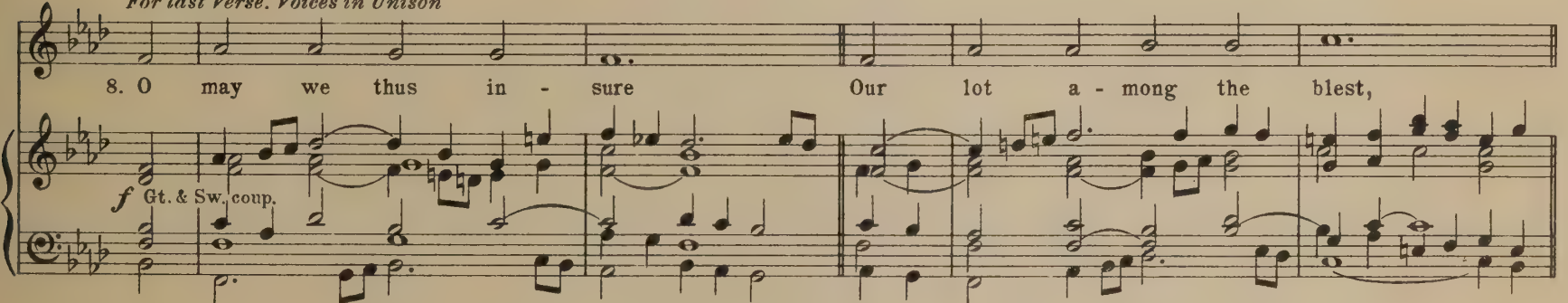
Gt. with Sw. coupled.



6. The solemn midnight cry, "Ye dead, the Judge is come! A - rise to meet Him in the sky, And meet your instant doom!"

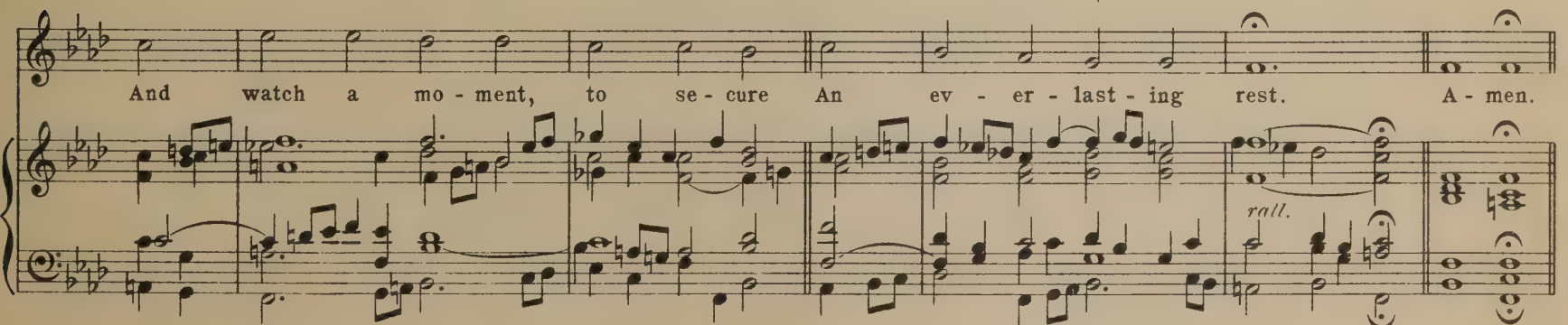
Verse 7. as Verse 1.

For last Verse. Voices in Unison



8. O may we thus in - sure Our lot a - mong the blest,

f Gt. & Sw. coup.



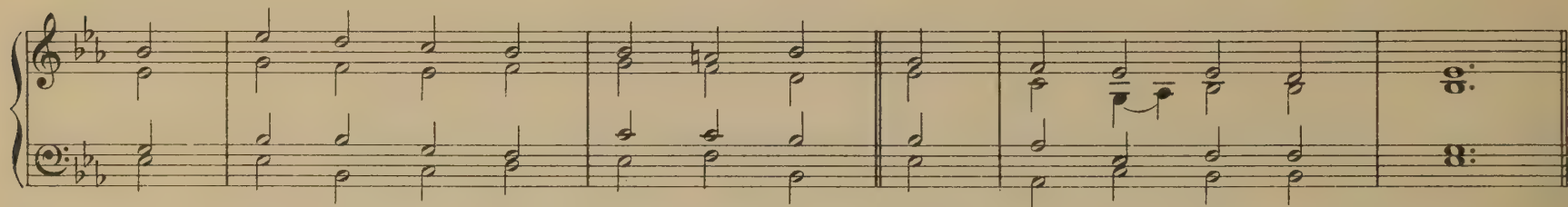
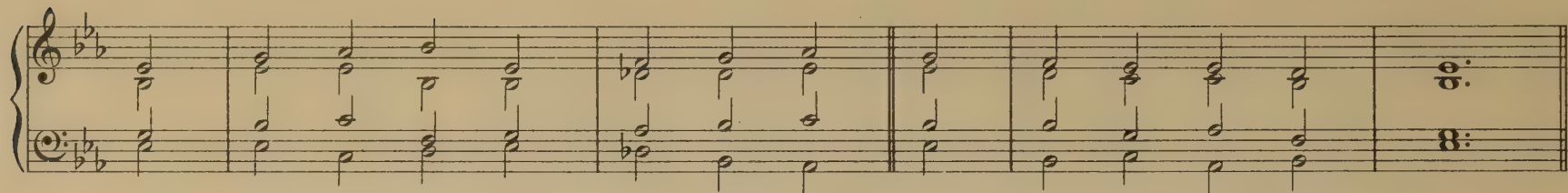
And watch a mo - ment, to se - cure An ev - er - last - ing rest. A - men.

rall.

# "LET SAINTS ON EARTH IN CONCERT SING."

The Words by C. Wesley. 1759.  
O.E. 221, N.E. 387.

The Tune "Dundee" Psalms, Edinburgh. 1615.  
O.E. 41, 80, 221, N.E. 83.



1. *f* Let saints on earth in concert sing  
With those whose work is done  
For all the servants of our King  
In Heav'n and earth are one

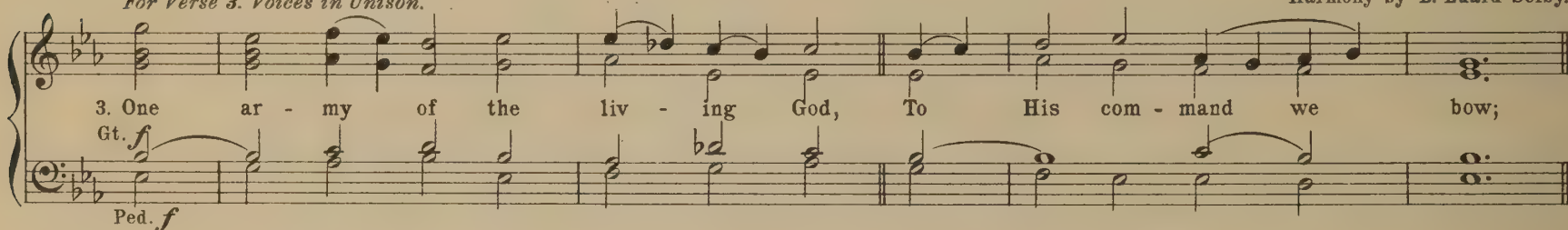
2. *mf* One family, we dwell in Him,  
One Church, above, beneath;  
Though now divided by the stream,  
The narrow stream of death.

3. see below.

4. E'en now to their eternal home  
There pass some spirits blest;  
While others to the margin come,  
Waiting their call to rest.

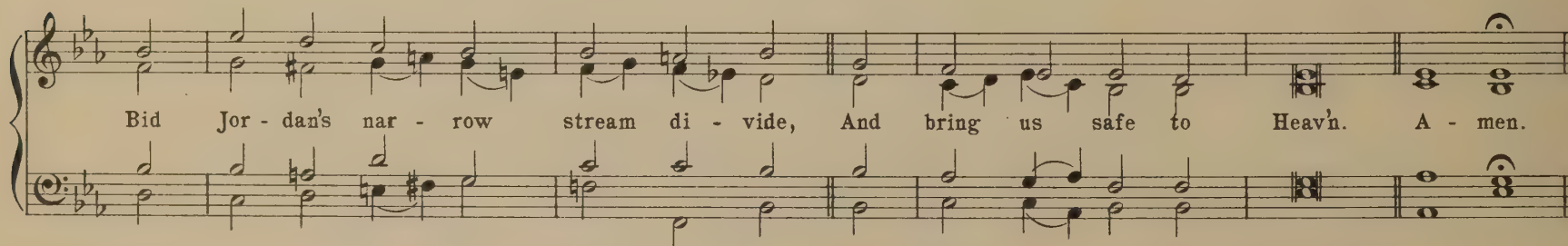
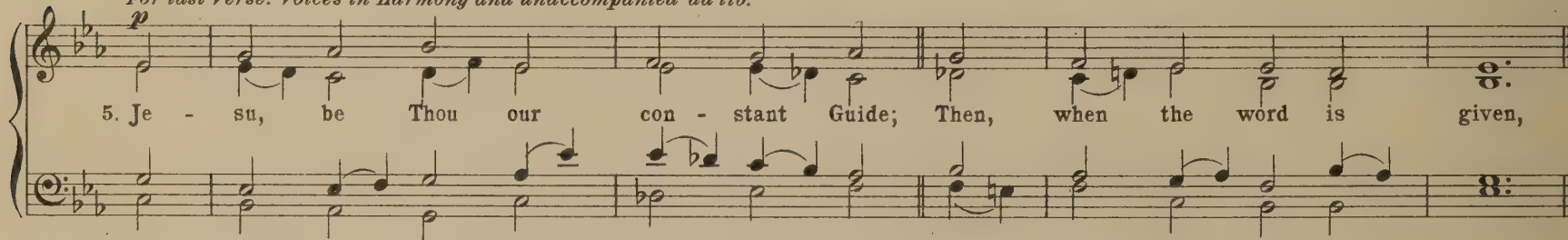
For Verse 3. Voices in Unison.

Harmony by B. Luard Selby.



Verse 4 as for Verse 1.

For last Verse. Voices in Harmony and unaccompanied ad lib.



The above settings may be used for the 4th & last verses of O. E. 80. (N. E. 83.)

# "TEN THOUSAND TIMES TEN THOUSAND!"

The Words by H. Alford. 1867.  
O. E. 222; N. E. 353.

The Tune "Ich dank dir" Gesangbuch der Brüder. 1544.  
N. E. 353.

With majesty.

Ped.

The notes in small type are for use with Verse 1 only.

1. *f* Ten thousand times ten thousand,  
In sparkling raiment bright,  
The armies of the ransom'd Saints  
Throng up the steeps of light:  
'Tis finish'd! all is finish'd,  
Their fight with death and sin:  
Fling open wide the golden gates  
And let the victors in.

2. see  
below.

(Unaccomp. ad lib.) 3. *mp* Oh, then what raptured greetings  
On Canaan's happy shore,  
What knitting severed friendships up  
Where partings are no more!  
Then eyes with joy shall sparkle  
That brimm'd with tears of late;  
Orphans no longer fatherless,  
Nor widows desolate.

For Verse 2. Voices in Unison.

Harmony by J. Lionel Bennett.

2. What rush of Al - le - lu - ias Fills all the earth and sky!

What ring - ing of a thou - sand harps Be - speaks the tri - umph nigh!

0

day for which cre - a - tion And all its tribes were made!

0

joy for all its form - er - woes A thou - sand - fold re - paid!

*rall.*

For last Verse. Voices in Unison.  $\text{♩} = \text{♩}$  of foregoing.

Verse 3 in Harmony as for Verse 1.

4. Bring near Thy great Sal - va - tion, Thou Lamb for sin -

*Gt. f*

- ners slain Fill up the roll of Thine e - lect,

*più f*

Then take Thy power and reign: Ap - pear, De - sire

*ff* *sempre ff*

of na - tions, Thine ex - iles long for home; Show in

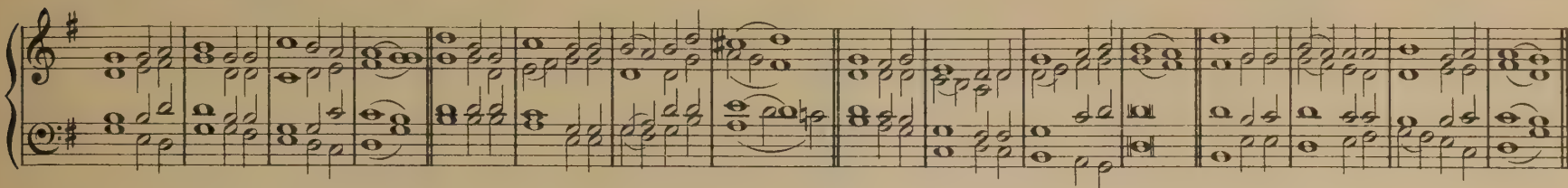
the heav'n's Thy pro - mis'd sign; Thou Prince and Sav - iour, come!

*Lento.* *2* *Full Organ.* *2* *Harmony.* *f* *A-men.*

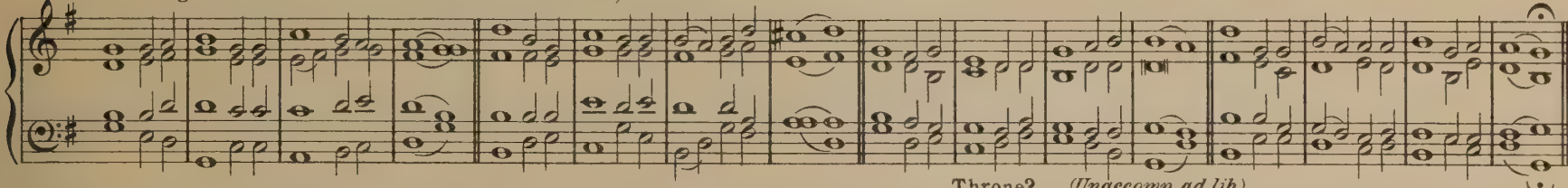
# "OH, WHAT THE JOY AND THE GLORY MUST BE"

The Words from the Latin of Abelard, 1079-1142.  
O.E. 235; N.E. 384.

The Tune "O quanta qualia" Paris Melody, 18<sup>th</sup> Century.  
O.E. 235; N.E. 384.



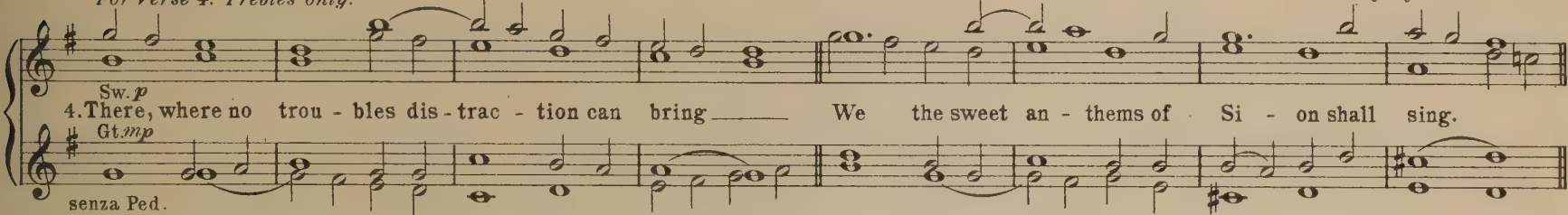
*Tune as given in the New Edition (Modal harmonies).*



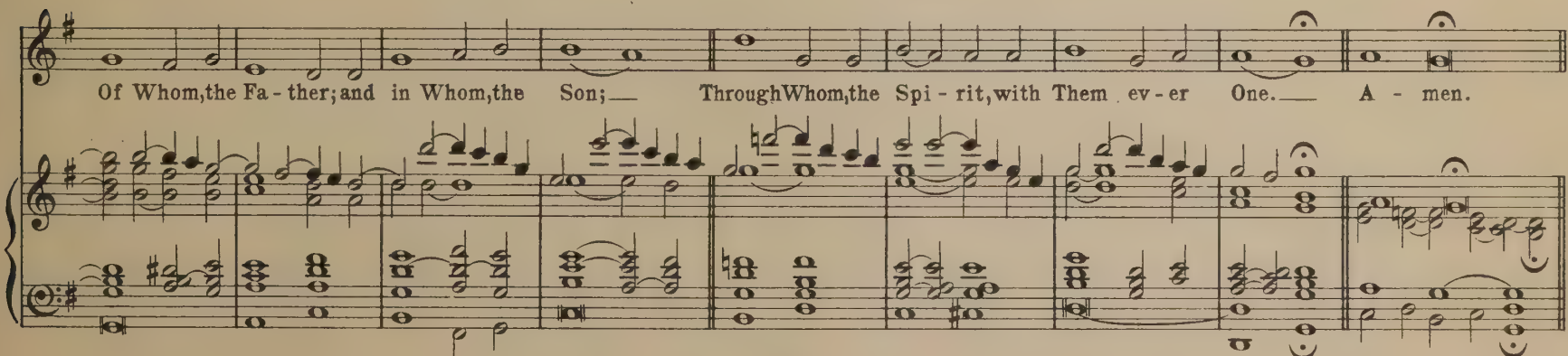
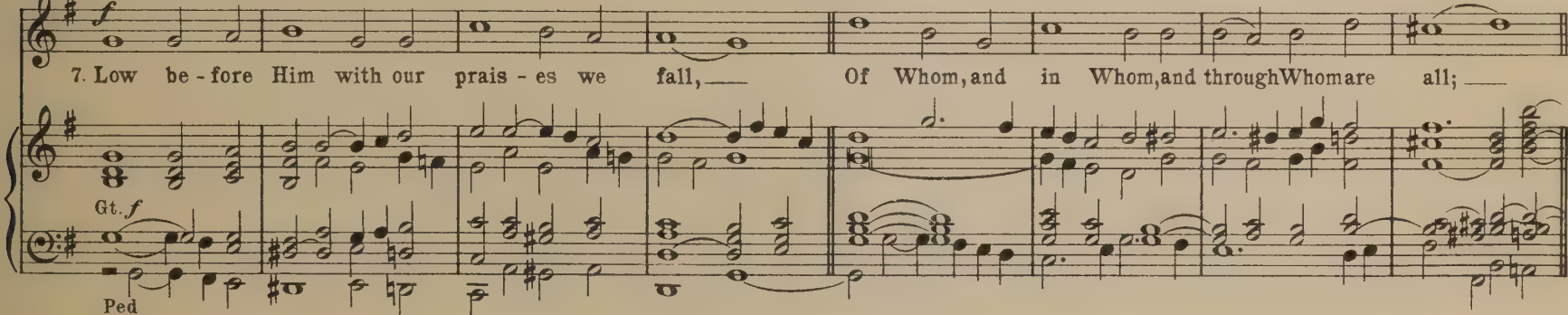
1. *mf* Oh what the joy and the glory must be,  
Those endless Sabbaths the blessed ones see;  
Crown for the valiant, to weary ones rest;  
*cr.* God shall be All and in all ever Blest.
2. *mf* What are the Monarch, His Court and His Throne?  
What are the peace and the joy that they own?  
O that the blest ones, who in it have share,  
All that they feel could as fully declare!
3. Truly Jerusalem name we that shore,  
Vision of peace, (*cr.*) that brings joy evermore;  
Wish and fulfilment can sever'd be ne'er,  
Nor the thing pray'd for come short of the prayer.
4. *see below.* 5. *mf* There dawns no Sabbath, no Sabbath is o'er,  
Those Sabbath-keepers have one evermore;  
*f* One and unending is that triumph-song  
Which to the Angels and us shall belong.
- Unaccomp. ad lib.* 6. *mp* Now in the meanwhile, with hearts raised on high,  
We for that country must yearn and must sigh;  
Seeking Jerusalem, dear native land,  
Through our long exile on Babylon's strand.
7. *see below.*

*For Verse 4. Trebles only.*

Harmony by Charles Wood.



*For last Verse. Voices in Unison.*



# "TAKE UP THY CROSS, THE SAVIOUR SAID."

The Words by Charles William Everest. 1833.  
O.E. 263; N.E. 435.

The Tune "Herr Jesu Christ" or "Breslau";  
from Hymnodus Sacer, 1625.  
O.E. 263, 46, 200, etc; N.E. 435.

**Slow.**

1. Take up thy cross, the Sa-viour said, If thou wouldst My dis-ci-ple be; De-ny thyself, the world for-sake, And hum-bly fol-low af-ter me.  
5. Take up thy cross, and fol-low Christ, Nor think till death to lay it down; For on-ly he who bears the cross May hope to wear the glorious crown.

*Accomp't for Verse 1 only.* Harmony by G. F. Huntley.

*For Verse 2. Tenors & Basses only in Unison.*

2. Take up thy cross, let not its weight Fill thy weak spi-rit with a-larm; His strength shall bear thy spi-rit up, And brace thy heart and nerve thine arm.

*For Verse 3. Voices unaccompanied ad lib.* Harmony by J. S. Bach, except between the asterisks where the version of the melody differs from that treated by Bach.

3. Take up thy cross, nor heed the shame, Nor let thy fool-ish pride re-bel Thy Lord for thee the Cross endured, To save thy soul from death and hell.

*For Verse 4. Trebles only.* All Voices in Unison. Harmony by J. Lionel Bennett.

4. Take up thy cross then in His strength, And calm-ly ev-'ry— danger brave; Twill guide thee to a bet-ter home And lead to vic-t'ry o'er the grave.

*Verse 5 as at top of page and Unaccompanied ad lib.*

*For last Verse. All Voices in Unison.* (a setting at V. 3. played 'forte')

6. To Thee, Great Lord, the One in Three, All praise for ev-er-more as-cend; 0

**Molto maestoso.**

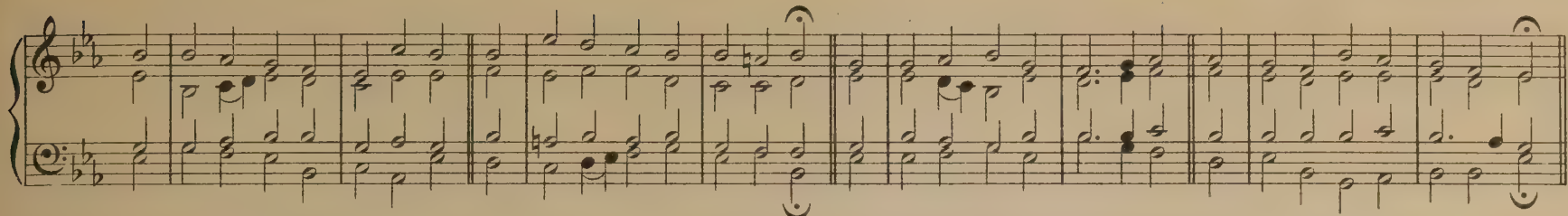
*Harmony.* cresc.

grant us in our Home to see Trebles & Altos. The heav'n-ly life that knows no end. A-men.  
Tenors & Basses. Org. dim. Voices alone Org.  
Voices cresc. The heav'n-ly life that knows no end. A-men.

# "O LORD, HOW JOYFUL 'TIS TO SEE."

The Words from the Latin of Coffin. 1676-1749.  
O.E. 273; N.E. 444.

The Tune "Melcombe" by Samuel Webbe, 1782.  
O.E. 273, 4, 155, &c; N.E. 5.



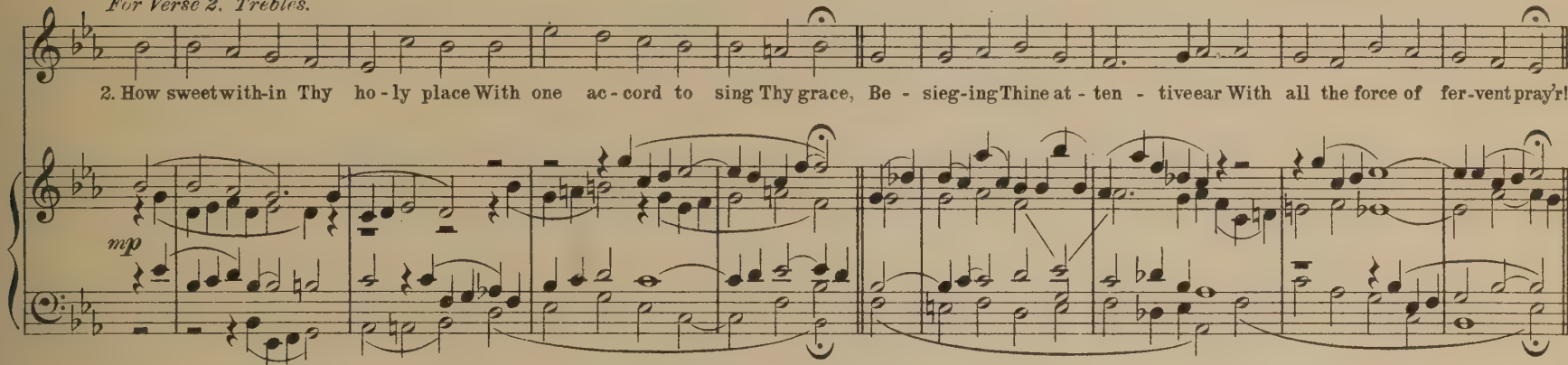
1. *mf* O Lord, how joyful 'tis to see  
The brethren join in love to Thee!  
On Thee alone their heart relies,  
Their only strength Thy grace supplies.

2. & 3.  
*see below.*

4. *mf* The world without may rage, but we  
Will only cling more close to Thee,  
With hearts to Thee more wholly given  
More wean'd from earth, more fix'd on Heav'n.

Harmony by J. Lionel Bennett.

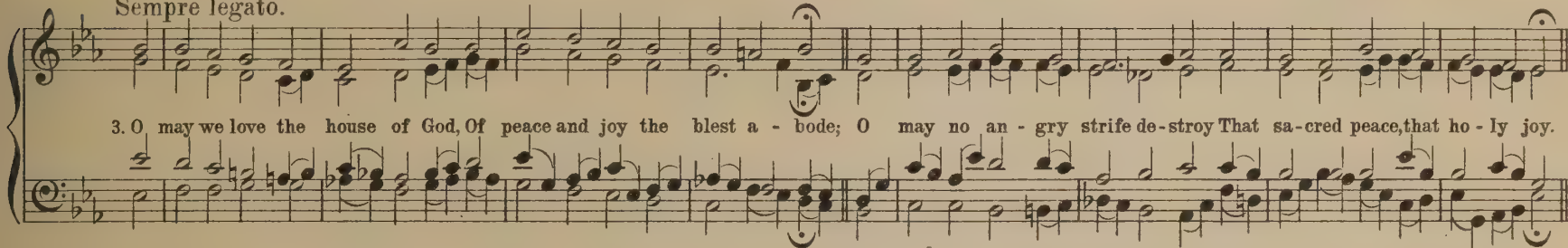
For Verse 2. Trebles.



2. How sweet with-in Thy ho-ly place With one ac-cord to sing Thy grace, Be - sieg-ing Thine at - ten - tive ear With all the force of fer-vent pray'r!

For Verse 3. Voices in Unison, or Harmony unaccompanied preferably.  
*Sempre legato.*

Harmony by T. Tertius Noble.

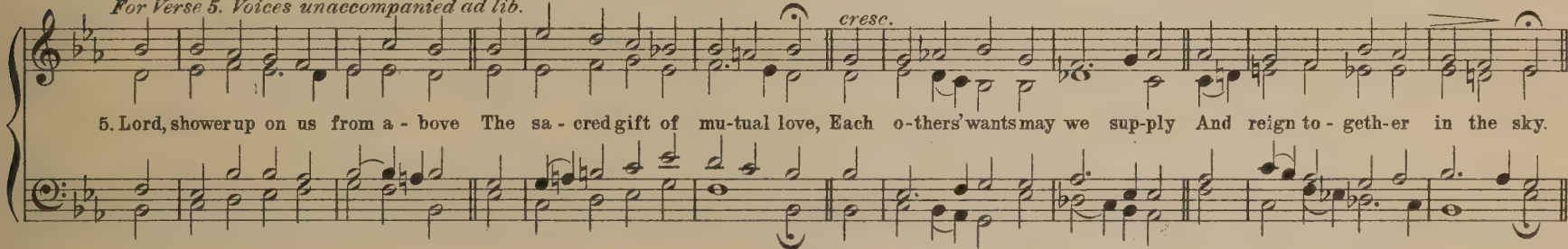


3. O may we love the house of God, Of peace and joy the blest a - bode; O may no an - gry strife de-stroy That sa-cred peace, that ho - ly joy.

Verse 4 as for Verse 1.

For Verse 5. Voices unaccompanied ad lib.

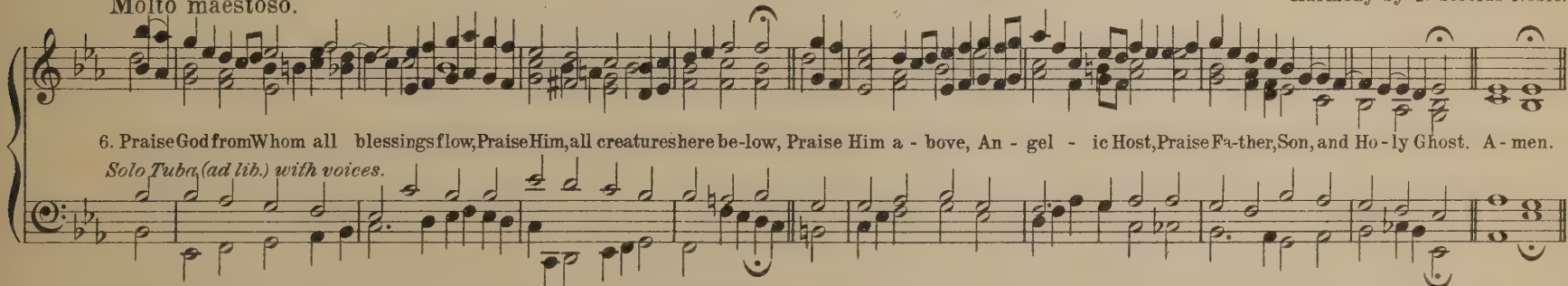
Harmony by J. Lionel Bennett.



5. Lord, shower up on us from a - bove The sa - cred gift of mu-tual love, Each o - thers' wants may we sup-ply And reign to - geth-er in the sky.

For last Verse. Voices in Unison.  
*Molto maestoso.*

Harmony by T. Tertius Noble.



6. Praise God from Whom all blessings flow, Praise Him, all creatures here be-low, Praise Him a - bove, An - gel - ic Host, Praise Fa-ther, Son, and Ho - ly Ghost. A - men.

*Solo Tuba (ad lib.) with voices.*

# "THE HEAD THAT ONCE WAS CROWNED WITH THORNS."

The Words by T. Kelly. 1769-1854.  
O. E. 304; N. E. 474.

The Tune "St. Magnus" (Nottingham) by J. Clark, 1670-1707.  
O. E. 304; N. E. 474.

*f* 1. The Head that once was crown'd with thorns, Is crown'd with glo-ry now: A roy-al di-a-dem a-dorns The migh-ty Vic-tor's Brow.

2. *f* The highest place that Heav'n affords  
Is His, is His by right,  
*ff* The King of kings, and Lord of lords,  
And Heaven's eternal Light.

*mf* 3. The Joy of all who dwell above,  
The Joy of all below,  
To whom He manifests His love,  
And grants His Name to know.

4. *See  
below.*

5. They suffer with their Lord below, 6. *See  
below.*  
They reign with Him above;  
Their profit and their joy to know  
The mystery of His love.

Harmony by Percy C. Buck.

*For Verse 4. Voices in Unison.*

4. To them the Cross, with all its shame, With all its grace, is given: Their name an ev-er-last-ing name, Their joy the joy of Heav'n.

Verse 5 as for Verse 1.

*For last Verse. Voices in Unison.*

6. The Cross He bore is life and health, Tho' shame and death to Him; His peo-ple's hope, His people's wealth, Their ev-er last-ing theme. A-men.

# "COME, YE FAITHFUL, RAISE THE ANTHEM."

The Words by Job Hupton. 1762-1849.  
O. E. 302; N. E. 351.

The Tune "Ephesus," "Unser Herrscher," or "Neander"  
from Joachim Neander's "A und N," Bremen, 1680.  
O. E. 302; N. E. 351.

A - men.

1. *f* Come, ye faithful, raise the anthem,  
Cleave the skies with shouts of praise;  
Sing to Him Who found the ransom,  
Ancient of eternal days,  
God of God, the Word Incarnate  
Whom the Heav'n of Heav'n obeys.

2. *mf* Ere He raised the lofty mountains,  
Form'd the seas, or built the sky,  
Love eternal, free, and boundless,  
Moved the Lord of Life to die,  
Fore-ordain'd the Prince of princes  
For the Throne of Calvary.

6. *ff* Laud and honour to the Father,  
Laud and honour to the Son,  
Laud and honour to the Spirit,  
Ever Three and ever One,  
Consubstantial, Co-eternal,  
While unending ages run.

For Verse 3. Voices in Unison.

Harmony by B. Luard Selby.

*f*

3. There, for us and our re - demp - tion, See Him all His Life - blood pour! There He wins our full sal - va - tion,

Gt. *f*

senza Ped.

Dies that we may die no more: Then, a - ris - ing, lives for ev - er, Reign - ing where He was be - fore.

*f*

Ped. senza Ped. Ped.

For Verse 4. Voices in Unison.

4. High on yon ce - les - tial moun - tains Stands His gem - built Throne, all bright, Midst un - end - ing Al - le - lu - ias

Gt. *ff*

Reed to Ped.

Burst - ing from the sons of light; Si - on's peo - ple tell His prais - es, Vic - tor af - ter hard - won fight.

For Verse 5. Voices only. (Or the ordinary harmony, but unaccompanied.)

*mp* *f* *mf*

5. Bring your harp and bring your o - dours, Sweep the string, and pour the lay; Let the earth pro - claim His won - ders,

*f* *ff* *rall.*

King of that ce - les - tial day; He the Lamb once slain is worth - y, Who was dead, and lives for aye.

Last Verse as for Verses 1 & 2.

# HOLY COMMUNION.

"O GOD, UNSEEN YET EVER NEAR."

The Words by Dr Edward Osler, 1798-1863.  
O.E. 320; N.E. 281.

The Tune "St. Flavian." From Psalmes 1562.  
O.E. 320, 16, 168 &c; N.E. 281.

1. *mp* O God, unseen yet ever near,  
Thy Presence may we feel;  
And, thus inspired with holy fear,  
Before Thine Altar kneel.

2. *See  
below.*

3. We come, obedient to Thy Word,  
To feast on heavenly Food;  
Our meat the Body of the Lord,  
Our drink His precious Blood.

*For Verse 2. Trebles only, or Full in Unison.*

Harmony by W. M. Howitt.

2. Here may Thy faith - ful peo - ple know The bless - ings of Thy love,

The streams that through the des - ert flow, The man - na from a - bove.

*For Verse 3 see above.*

*For last Verse. Voices in Unison.*

Harmony by Charles Wood.

4. Thus may we all Thy word o - bey, For we, O God, are Thine,

And go re - joic - ing on Thy way, Re - new'd with strength di - vine. A - men.

# THANKSGIVING.

"REJOICE TO DAY WITH ONE ACCORD."

The Words by Sir H. W. Baker.  
O.E. 378; N.E. 505.

The Tune "Ein feste Burg" by Martin Luther, 1529.  
Harmony by J. S. Bach.  
O.E. 378; N.E. 416. 505.

*d = 60.*

1. *f* Re - joyce to - day with one ac - cord, Sing out with ex - ul - ta - tion; His works of love pro - claim  
2. *mf* When in dis - tress to Him we cried, He heard our sad com - plain - ing; Tri - umph - ant songs of praise  
O trust in Him what e'er be - tide, His love is all - sus - tain - ing;

The great-ness of His Name; For He is God a - lone Who hath His mer-cy shown; Let all His saints a - dore Him!  
To Him our heart shall raise; Now ev - 'ry voice shall say, "O praise our God a - way;" Let all His saints a - dore Him!

*For last Verse. Voices in Unison.* Harmony by J. Lionel Bennett.

3. *ff* Re - joyce to - day with one ac - cord, Sing out with ex - ul - ta - tion;

Full Ped.

Re - joyce and praise our migh - ty Lord, Whose arm hath brought sal - va - tion;

His works of love pro - claim The great-ness of His Name; For He is God a - lone

Who hath His mer - cy shown; Let all His saints a - dore Him! A - men.

\* Possibly suggested by a passage in Max Reger's Choral-Vorspiel upon this Tune. (J. L. B.)

# "NOW THANK WE ALL OUR GOD."

The Words from the German of Rinckart. 1636.  
O.E. 379; N.E. 506.

The Tune "Nun Danket" by J. Crüger. 1648.  
O.E. 379; N.E. 506.

1. *f* Now thank we all our God, With heart, and hands, and voi - ces, Who won-droust things hath done, In Whom His world re - joi - ces;  
2. *mf* O may this boun-teous God Through all our life be near us, With ev - er joy - ful hearts And bless ed peace to cheer us;

Who from our mo-ther's arms Hath bless'd us on our way With count-less gifts of love, And still is ours to day.  
And keep us in His grace, And guide us when per - plex'd, And free us from all ills In this world and the next.

*For last Verse.*  
End of v. 2.  
next. *ff* 3. All praise and thanks to God The

*mf* Gt. with Sw. *cresc.*

Fa - ther now be giv - en, The Son, and Him Who

reigns With Them in high - est Hea - ven, The

*cresc.*

One E - ter - nal God, Whom earth and Heav'n a - dore, For

thus it was, is now, And shall be ev - er - more.

*Voices in Harmony as below.*

And shall be ev - er - more. Organ.

Org. Ped. only, 16 & 32 ft.

A - men.

The Words by J. B. de Santeuil, Cluniac Breviary, 1686.  
O.E. 431; N.E. 193.

# "DISPOSER SUPREME."

The Tune "Hanover"  
O.E. 431; N.E. 326.

1. *f* Dis - pos - er Su - preme, And judge of the earth, Who choos-eth for Thine The weak and the poor;

To frail earth-en ves-sels And things of no worth En - trust-ing Thy rich-es Which aye shall en - dure.

2. *mp* Those vessels soon fail,  
Though full of Thy light,  
And at Thy decree  
Are broken and gone;

*f* Thence brightly appeareth  
Thy truth in its might,  
As through the clouds riven  
The lightnings have shone.

5. *f* O loud be their trump,  
And stirring their sound  
To rouse us, O Lord,  
From slumber of sin;

The lights Thou hast kindled  
In darkness around,  
O may they illumine  
Our spirits within.

*For Verse 3. Voices in Unison.*

3. Like clouds are they borne To do Thy great Will, And swift as the winds A - bout the world go;

*f*

Ped.

Harmony by Charles Wood.

The Word with His wis-dom Their spi-rits doth fill, They thun-der, they light-en, The wa-ters o'er -- flow.

*For Verse 4. Voices in Unison.*  
 4. Their sound go-eth forth, "Christ Je-sus the Lord;" Then Sa-tan doth fear, His cit-a-dels fall:

As when the dread trum-pets Went forth at Thy Word, And one long blast shat-ter'd The Ca-naan-ite's wall.

*Verse 5 as Verse 1.*

*For last Verse. Voices in Unison.*  
 6. All hon-our and praise, Do-min-ion and might, To God, Three in One, E-

-ter-nal-ly be, Who round us hath shed His own mar-vel-lous light,

And call'd us from dark-ness His glo-ry to see. A-men.

# "BEFORE JEHOVAH'S AWFUL THRONE."

The Words by Isaac Watts, 1674-1748.  
O.E. 516; N.E. 317.

The Tune "Penshurst" by Vincent Novello (Psalmist, 1836).  
N.E. 317.

The piano introduction consists of two systems of music. The first system has 8 measures, and the second system has 8 measures. The key signature is one sharp (F#), and the time signature is common time (C). The music is written for piano with a treble and bass clef.

1. *f* Before Jehovah's awful throne,  
Ye nations, bow with sacred joy;  
Know that the Lord is God alone;  
He can create, and He destroy.

2. His sov'reign power, without our aid,  
Made us of clay, and formed us men;  
And when like wand'ring sheep we stray'd,  
He brought us to His fold again.

For Verse 3. Trebles only.

Harmony by J. Lionel Bennett.

The musical notation for Verse 3, Trebles only, consists of two systems. The first system has 8 measures, and the second system has 8 measures. The key signature is one sharp (F#), and the time signature is common time (C). The music is written for treble clef with a piano accompaniment.

The musical notation for Verse 3, Trebles only, continues with two more systems. The first system has 8 measures, and the second system has 8 measures. The key signature is one sharp (F#), and the time signature is common time (C). The music is written for treble clef with a piano accompaniment.

For last Verse. All voices in Unison.

The musical notation for the last verse, all voices in unison, consists of two systems. The first system has 8 measures, and the second system has 8 measures. The key signature is one sharp (F#), and the time signature is common time (C). The music is written for unison voices with a piano accompaniment.

The musical notation for the last verse, all voices in unison, continues with two more systems. The first system has 8 measures, and the second system has 8 measures. The key signature is one sharp (F#), and the time signature is common time (C). The music is written for unison voices with a piano accompaniment.

# INDEX OF TUNES.

Name of Tune.	Page.	Old Edn. Number.	New Edn. Number.	Name of Tune.	Page.	Old Edn. Number.	New Edn. Number.
Adeste fideles . . . . .	13	59	59	O quanta qualia . . . . .	43	235	381
Angelus . . . . .	5	20	30	O Welt, ich muss dich lassen (or Innsbruck)	15	{ 86 276	93 (424)
Aus der Tiefe (or Heinlein) . . . . .	17	92	100	Old 100th . . . . .	28	166	316
Bremen (or Wer nun den Gott) . . . . .	37	192	495	Old 104th . . . . .	32	167	193
		{ 263 200	435 (502)	Old 125th (or Commandments) . . . . .	1	3	3
Breslau (or Herr Jesu) . . . . .	44	{ 246 3	(458) 336 <sup>2</sup>	Passion Chorale (or Herzlich thut) . . . . .	19	111	122
Commandments (or Old 125th) . . . . .	1	3	336 <sup>2</sup>	Penshurst . . . . .	53	(516)	317
Dix (or Treuer Heiland) . . . . .	14	79	84	Ratisbon . . . . .	2	7	(4)
Dresden (Redhead No. 46) . . . . .	25	161	310	Redhead No. 46 (or Dresden) . . . . .	25	161	310
Dundee . . . . .	40	{ 221 80	(387) 83	Redhead No. 76 . . . . .	35	{ 184 124	467 (138)
Ealing . . . . .	36	190	(492)	Rockingham . . . . .	18	108 & 317	120
Ein' feste Burg . . . . .	49	378	505 & 416	St. Anne . . . . .	26	{ 165 439	403 (217)
Erfurt (Vom Himmel hoch) . . . . .	10	57	57 <sup>2</sup>	St. Columba . . . . .	4	(13)	16
Hanover . . . . .	51	431	326	St. Flavian . . . . .	48	320, &c.	281
Heinlein (or Aus der Tiefe) . . . . .	17	92	100	St. James . . . . .	38	199, &c.	344
Helmsley . . . . .	7	(51)	52	St. Magnus . . . . .	46	301	171
Herr Jesu (or Breslau) . . . . .	44	263	435	St. Peter . . . . .	33	176, &c.	491
Herzlich thut (or Passion Chorale) . . . . .	19	111	122	St. Thomas . . . . .	9	{ 51 309 <sup>2</sup>	(52) 260 <sup>2</sup>
Hymnary 170 . . . . .	36	(190)	492	Southwell . . . . .	39	205	354
Ich dank dir . . . . .	41	(222)	353 <sup>1</sup>	Treuer Heiland (or Dix) . . . . .	14	79	84
Innsbruck (or O Welt, ich muss dich lassen)	15	{ 86 276	93 (424)	Unser Herrscher (or Neander) . . . . .	46	302	351
Jesu, meine Zuversicht . . . . .	2	(7)	4	Vom Himmel hoch . . . . .	10	{ 57 614	57 <sup>2</sup> —
Melcombe . . . . .	45	{ 4 273, &c.	5 (444)	Wer nun den Gott (or Bremen) . . . . .	37	192	495
Neander (or Unser Herrscher) . . . . .	46	302	351	Winchester Old . . . . .	24	{ 154 62	(185) 64 <sup>2</sup>
Nun danket . . . . .	50	379	506				
O filii et filiae . . . . .	21	130	146				

Brackets denote that the Hymn is there given with a different Tune.

# INDEX OF HYMNS.

First line of Hymn.	Page.	Old Edn. Number.	New Edn. Number.	When Suitable.	Other Hymns for which Tune and Setting may be used.
All people that on earth do dwell . . . . .	28	166	316	Festal and General . . . . .	
As now the sun's declining rays . . . . .	4	(13)	16	Evening . . . . .	
As with gladness men of old . . . . .	14	79	84	Epiphany . . . . .	
At even ere the sun was set. . . . .	5	20	30	Evening . . . . .	
Awake, my soul, and with the sun . . . . .	1	(3)	(3)	Morning . . . . .	O.E. 201.
Before ЖЕHOVAH's awful Throne . . . . .	53	(516)	317	General. . . . .	
Bright the vision that delighted . . . . .	25	161	310	Trinity and General . . . . .	
CHRIST, Whose glory fills the skies . . . . .	2	7	4	Morning . . . . .	
Come, ye faithful, raise the anthem . . . . .	46	302	351	Festal and General . . . . .	
Disposer Supreme, and Judge of the earth . . . . .	51	431	(193)	Saints' Days and General. . . . .	O.E. 167.
Forty days and forty nights. . . . .	17	92	100	Lent . . . . .	
How sweet the Name of JESUS sounds . . . . .	33	176	491	General. . . . .	O.E. 13, 349, &c.
Jesu, Thou Joy of loving hearts . . . . .	36	190	492	General and Holy Communion . . . . .	
Let saints on earth in concert sing. . . . .	40	221	(387)	General and Saints' Days . . . . .	O.E. 80.
Lo! He comes with clouds descending . . . . .	7	51	52	Advent . . . . .	O.E. 309 <sup>2</sup> (Tune St. Thomas).
Now thank we all our God . . . . .	50	379	506	Festal and General . . . . .	
O CHRIST, Redeemer of our race . . . . .	10	57	57	Christmas . . . . .	O.E. 415.
O come, all ye faithful . . . . .	13	59	59	" . . . . .	
O God, our help in ages past . . . . .	26	165	403	General. . . . .	O.E. 439.
O God, unseen yet ever near . . . . .	48	320	281	Holy Communion . . . . .	O.E. 16.
O LORD, how joyful 'tis to see . . . . .	45	273	(444)	General . . . . .	O.E. 4, N.E. 5.
O Love, Who formedst me to wear . . . . .	37	192	495	General, Lent, Passion . . . . .	
O sacred Head, surrounded . . . . .	19	111	122	Passiontide. . . . .	
O sons and daughters, let us sing . . . . .	21	130	146	Easter . . . . .	
O Thou Who dost to man accord . . . . .	15	86	93	Lent, and General if v. 4 omitted . . . . .	O.E. 276.
O worship the King . . . . .	32	167	(326)	General. . . . .	O.E. 431.
Oh, what the joy and the glory must be . . . . .	43	235	381	Sundays and General . . . . .	
Rejoice to-day with one accord . . . . .	49	378	505	Festal and General . . . . .	N.E. 416.
Rock of ages, cleft for me . . . . .	35	184	467	General, Lent, Passion . . . . .	O.E. 124.
Take up thy cross, the Saviour said . . . . .	44	263	435	" " " " Saints' . . . . .	O.E. 46, 200, 246.
Ten thousand times ten thousand . . . . .	41	(222)	353	General, Easter, All Saints' . . . . .	
The Head that once was crown'd with thorns . . . . .	46	301	171	Ascension and General . . . . .	
Thou art the Way; by Thee alone. . . . .	38	199	344	General. . . . .	O.E. 388, 418.
Thou Judge of quick and dead . . . . .	39	205	354	Advent, Lent, General . . . . .	
When God of old came down from Heav'n . . . . .	24	154	(185)	Whitsuntide . . . . .	O.E. 62, N.E. 64 <sup>2</sup> .
When I survey the wondrous Cross . . . . .	18	108	120	Passiontide. . . . .	O.E. 317, N.E. 280.







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